

Nelson Gallery Will Exhibit China's Treasures

By Joseph A. Lastelic
Chief of the Washington Bureau

Washington—A collection of treasures uncovered by archeologists in the People's Republic of China will be shown at the William Rockhill Nelson Gallery of Art in Kansas City next spring.

The 385 priceless objects that have the art world agog were discovered between 1950 and 1972 and then displayed in the Imperial Palace in Peking. Last May the Western world first saw the exhibition in Paris. Since then thousands upon thousands have endured hours of waiting in lines to see the beautiful exhibition in

several European cities.

Perhaps the most spectacular piece in the display, and one that seems to identify it, is a burial suit for a princess, made of 2,160 pieces of opalescent jade sewn together with silk and gold thread. Other objects of the spectacular collection include bronze, ceramic and gold figurines, horses, vessels and other historical relics.

They are being sent to the United States as part of the cultural exchange program that resulted from President Nixon's visit to China. The display will open in the National Gallery of Art here in the nation's capital in December. Then it goes to Kansas City, the only other place

where it will be seen in this country, before being returned to China.

Negotiations still are under way in the U.S. Liaison Office in Peking, but it was learned that Kansas City has the approval of the Chinese and the discussions now are over details. "It is an excruciatingly, complicated legal process," one of the men who is acquainted with the negotiations said. "How does one go about moving, insuring, displaying and guarding a collection worth at least \$50 million?"

Although the negotiations are not considered secret, officials involved have preferred to talk off the record until the negotiations are concluded. At a proper time and

place a signing ceremony will be held with U.S. and Chinese officials participating and the announcement formally made.

The collection was also shown in London and Vienna and now is in Stockholm. From there it goes to Toronto in Canada for an August showing before moving to the National Gallery in Washington for its December opening.

The pieces span a period from 600,000 B.C. to 1368 A.D. and are the choicest of those found in China by archaeologists working in the 1950s and 1960s under sponsorship of their government. The treasures include a bronze flying horse, a miniature troop of cavalry with horses, chariots, warriors and servants; gilded-

bronze vessels inlaid with precious stones, incense burners, gold animals, the ceramic image of a Buddhist goddess, and clay and bronze figures and relics found in several tombs of royalty.

The collection has been the subject of many articles in newspapers and magazines at home and abroad, notably the Smithsonian magazine last September and the June issue of the Reader's Digest. After the French and Chinese governments negotiated for a decade and the agreement was reached for the display to be shown in Paris last year, museums throughout Europe and in this country openly competed for the honor of winning the show. That the

Neison Gallery has been chosen is a compliment that will be noted worldwide.

IN KANSAS CITY, Laurence Sickman, the director of the Nelson Gallery, said the announcement was "a little premature" because nothing has been signed yet. He said there always has been doubt about a show coming here until all the final arrangements have been made.

The exhibit will be the most complete exhibition of its kind ever shown in the Western World, Sickman said.

"They are all objects excavated since 1948 and since those are controlled excavations, they know a great deal about the objects. The Chinese are tremendously in-

terested in their own cultural background," Sickman said.

He cited the great national pride in China to be occupants of a country that was occupied before 500,000 B.C.

Sickman said he believed Kansas City was selected tentatively for the show because of its central location.

The cost of showing the Chinese treasures would be expensive, Sickman said, but indicated he would hope for support from organizations outside Kansas City. The show would require a great part of the east wing of the gallery on the first floor, he said.

McGilley Memorial Chapels—
Antioch Chapel, Linwood & Main
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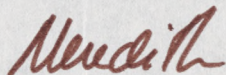
Washington, D.C. 20520

August 8, 1974

Dr. Sickman:

I found this very informative.

Thought it might be of interest to you.



Meredith Palmer

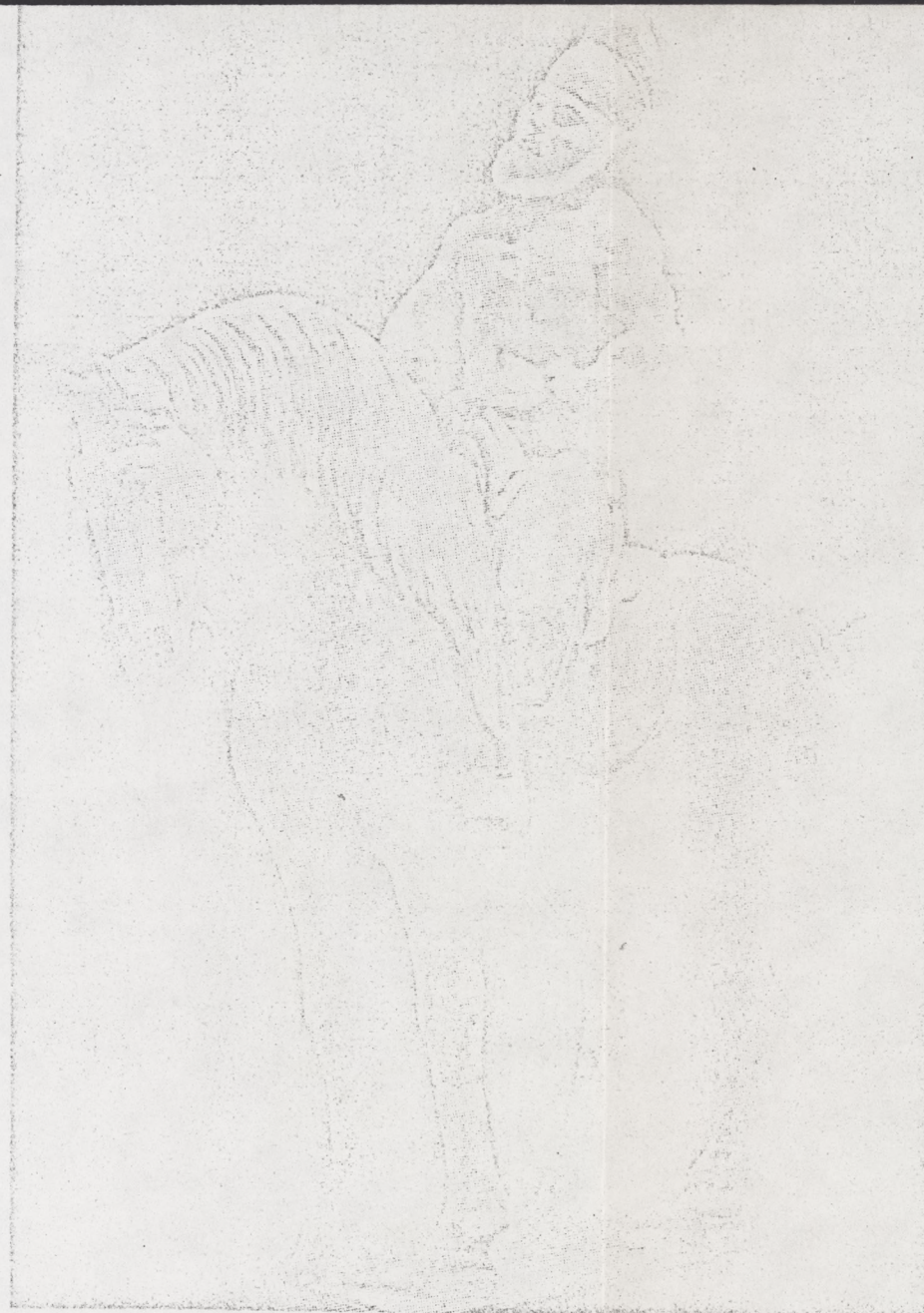
BEGINNING AUG. 8 the Royal Ontario Museum will in effect be two separate institutions for 14 weeks. The first, and only scheduled, North American showing of the Chinese Exhibition, previously seen in Paris, London, Vienna and Stockholm, will virtually be a museum within a museum. The Chinese Exhibition has its own corporation, separate from the ROM's, and its own admission price, staff and even giftshop.

It is the largest scale exhibit the ROM has ever handled, and probably the most important. The 385 pieces which make up the collection, all archeological finds made since the Chinese revolution of 1949, are insured for \$50-million (which, in the calamitous event of total loss, will be paid by the taxpayers of Canada). The museum's budget is more than \$1-million, which, it is hoped, will be recouped during the show's duration; about \$120,000 of that will be for design alone. The ROM's Armor Court and Exhibition Hall have both been taken over for the display, which will occupy 60,000 square feet.

Guy Pearce, who oversaw the London presentation, has been brought to the museum as exhibition manager. His job, as he sees it, is to present as attractive as possible an "outward face of the exhibition for the people of Canada." But his responsibilities cover all aspects of the show, from transportation and security to such details as ensuring that there is easy access to a first-aid room.

Security, being handled in collaboration with the federal Government, is extraordinary. The collection, accompanied by Barbara Stephens, associate curator of the Far Eastern Department, will leave Stockholm in two planes to arrive in Toronto on a date that will not be divulged. Supervising the crating and unpacking of the artifacts in numbered, fitted containers, is the man who has accompanied the exhibition since it left Peking.

Three separate sets of police, in addition to the museum's own security force, will watch over the treasures. Since the exhibition was arranged between the People's Republic of China and the Canadian Government, and will be contained in a provincial insti-



Pottery horseman made about 700 AD that is part of \$50-million exhibit.

tution in Toronto, this triple protection is necessary.

Mrs. Helen Downey, who is in charge of scheduling for the ROM, admits that because getting the Chinese Exhibition was such a coup for the museum, a previously scheduled show was postponed. "We try never to do that."

But though negotiations for the exhibition began over 18 months ago, the exact dates when it would be shown were determined only recently. Then arrangements began for hiring new staff, finding office space for them in the already cramped ROM, and scheduling shifts so that the show will have adequate staff seven days a week. In

addition to the curatorial staff and experts connected with the exhibition, 25 to 30 people have been hired to do the administrative and clerical jobs: handling the advance booking, marning the turnstiles and shop, helping the senior staff.

Advanced booking is something the museum has never done before, according to Mrs. Downey. Regular adult admission to the show will be \$2.50, including admission to the rest of the museum. Advance booking tickets will cost \$4.50. The extra \$2, good only for a single entrance on a single date, simply obviates the necessity of standing in line. But it will also help the museum recoup its investment.

Designer for the exhibition is John Anthony, who has tried to solve the problem of effectively placing the pieces in the rather small available space. He has to work within other confines, too: the Chinese have determined the chronological arrangement of the exhibit, and so Anthony must group the objects in such a way that the outstanding pieces (like the Flying Horse and a funeral suit, made out of thousands of pieces of jade fastened together with gold wire) are presented to maximum advantage. Partitions are being erected in the display halls to guide viewers through (and incidentally, to conceal the Armor Court's present collection of medieval works).

The last showing, in Sweden, was a rather repellently stark one in a converted navy barracks. Anthony's will be quite different. "I try to arrange my shows like a funnel," he explains, "drawing people in gradually then giving them more to look at later, when their attention is lagging." A variety of lighting effects, colored backdrops and intriguing settings will certainly postpone that attention lag for the whole course of the display. Two of the most beautiful objects, bronze leopards inlaid with silver and gems, only 1½ inches high, will have a 14-foot alcove to themselves.

Anthony's talents are not contained within the museum walls. He also has the various ROM display cases around the city and outside the museum to fill, as draws for the show. He seems quite pleased with one draw that may be located on the busy corner of Bloor and Avenue Road: a kiosk selling the exhibition catalogue and egg rolls.



Left: detail of pottery figure of an actor, Yuan dynasty, 1271-1368. Above: stoneware pillow with drawing of a boy fishing, Sung dynasty, 12th-13th century. Right: porcelain image of Buddhist deity Bodhisattva Kuan-yin, Yuan dynasty, 1271-1368.



Above: detail of pottery figure of Central Asian horseman, Tang dynasty. Below: wooden figure of unicorn, Eastern Han dynasty.

Beauty Fills the 'Chinese Exhibition' in Toronto

By JOHN RUSSELL

Special to The New York Times

TORONTO—A classic case of exhibition-itis has just broken out in Toronto, where "The Chinese Exhibition" is now on view (through Nov. 16) at the Royal Ontario Museum.

Exhibition-itis, though benign, is contagious. It manifests itself in a general state of euphoria, coupled with the attribution of magical powers to a visiting anthology of works of art quite distinct from the intrinsic quality of the objects.

Exhibition-itis broke out when the work of Vincent van Gogh was shown in bulk at the Brooklyn Museum. It broke out when Dr. Armand Hammer pried some French paintings out of the Russians and brought them to the United States. It broke out when unicorn met unicorn at the recent show of European tapestries at the Met. It broke out when the treasures of Tutankhamun were shown in London, and it is breaking out right now in Toronto. If the Chinese exhibition makes it to the National Gallery in Washington—and a date in December has been penciled, though not yet confirmed—we can be quite sure that it will break out there too.

The Chinese exhibition was a great success in London (more than 750,000 visitors, thanks in part to a truly demonic propaganda machine); and it was warmly received in Paris, Vienna and Stockholm. China is still a place of mystery to most of us, and there is undeniably a particular white magic about a very beautiful object that has been buried beneath the ground for 2,000 years or so. There are many such objects in the Chinese exhibition; and they have a pristine, unscrutinized quality. We feel that they have been vouchsafed to us and to no one else.

This is true of the objects that, here as in Europe, have been given star billing: the green bronze flying horse; the funeral jumpsuit made of 2,160 small rectangular plaques of jade; the cortège of green bronze horsemen, drivers, carriages and attendants. But it is equally true of objects that are smaller and less spectacular, like the stoneware pillow of the Sung dynasty that has upon it a picture of a boy fishing. The concept of pleasant dreams could hardly be more deftly epitomized than in this little piece.

The Chinese have, as we know, a great sense of fun, though I cannot say that this is much in evidence in the "Official and Authentic Introduction and Catalogue" that has been produced for the Toronto showing and no doubt bears Chairman Mao's imprimatur. (Specimen sentence: "China is one of the countries in the world possessing a rich store of human fossils.") For laughter of an intended kind we must turn rather to the three pottery figures of actors on the stage that date from the Yuan dynasty and convey to us across 600 or 700 years the very quintessence of mischief.

We may also suspect that the Chinese are gifted mimics. If this side of their national character is somewhat subdued in Toronto, it bursts out all the more strongly on the rare occasions when foreigners are portrayed. From the eighth century A.D. there are, for instance, three painted pottery figures of horsemen: chesty central Asians, all three of them, who were much in demand as household servants in the Chinese capital. A certain free-running fancy may also be detected in the figures of imaginary animals that are a feature of the show; together with the dragon, the crocodile and the tortoise, these lend a note of pure fancy to



Visitors to the Chinese Exhibition at the Royal Ontario Museum in Toronto viewing an exhibit

what is in many ways an awesome experience.

There are in all 385 exhibits in the show, and every one of them has been dug up since the Communists took power. In just a quarter of a century, that is to say, Chinese archeologists have unearthed enough new material to make up not only the present very substantial show but a second one—reputedly no less impressive—that was lately sent to Japan.

It is by any standards a very considerable achievement, and insofar as it will have given many thousands of people a new idea of the present regime in China it may be said to bear out the quotation from the Chairman that concludes the catalogue: "Let the past serve the present."

The Chairman has, however, a highly selective view of the past. The transcript of the Analects of Confucius

that was an admired part of the show on its earlier viewings has now been dropped, for example; and the Chinese authorities may not be too pleased that the visitor is still reminded in the English catalogue of how Confucius was so delighted by the sound of a carillon like the one in the show that for three months on end he forgot to notice what he was eating.

Meanwhile, the enthusiast

for the written word who would have liked to see what the Analects of Confucius looked like will have to make do with the manuscript of a seventh-century loan agreement (money against land) at an interest rate of 120 per cent a year.

Vivid and various as the show may be, and deeply as we may regret that no showing has been scheduled for New York, it should be said that it is not a comprehensive

survey of the Chinese achievement in art. Nothing in it is dated later than A.D. 1368; and although it most certainly vindicates the honor of the present regime in its relationship to archeology it necessarily omits a large part of what most people think of as "Chinese art."

Painting has almost no role in it, for instance; and altogether those who feel grieved by the failure of our

local institutions to obtain (or perhaps even to solicit) a New York showing may be assured that Chinese art as a whole is in pretty good shape at the Metropolitan Museum.

American institutions are not inhibited, moreover, by the ideological guidelines that are firmly laid down (even if they vary from time to time) in the new China. I should very much doubt, for example, that the Chairman

encourages the study of that scholarly élite of the 13th and 14th century of whom Sherman E. Lee, director of the Cleveland Museum, wrote with such enthusiasm when their work was shown at Asia House not long ago.

But it is a prodigious experience, this show. More than 4,000 years, and not an ugly thing! Could as much be said of ourselves at any time, let alone over four millennia?

Photographs for The New York Times by AUDREY TOPPING



From China's past—workers in the People's Republic found this earthenware figure of a seated woman, probably a servant, from the Ch'in Dynasty, 221-207 B.C., in 1964 in a cotton field near the burial mound of Ch'in Shih Huang Ti, who in a short despotic rule was the first emperor of a united China.

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China's artistic past is a present to world



Pottery vase with fingernail impressions, excavated in 1950s at Pan-p'o, Shensi, dates to the 5th-4th millennium B.C. and is one of the Chinese Show's earliest pottery pieces.



A fierce expression is the stock in trade of a tomb guardian figure. This one, from the T'ang Dynasty, 8th century, is busy warding off evil in all directions at the Chinese Exhibition in Toronto.

By Helen Cullinan

Praises of the Exhibition of Archaeological Finds of the People's Republic of China have been sounding for more than a year from England and Europe. It is an exhibition of rare charisma, enormous historical and political significance, and fascination.

"Dazzling," "spectacularly beautiful" and "a feast for Western eyes" are epithets that attach easily to it, rightly. The more than half a million years of excellence that it represents are not to be denied, certainly not by a civilization steeped in lesser standards.

Our turn has come to see the Chinese wonder. The show at last has reached this continent and is on view in the Royal Ontario Museum in Toronto through Nov. 16.

The show consists of 385 objects, all dug from ancient Chinese burial sites since the founding in 1949 of the Chinese People's Republic. None have ever previously left that country.

The premiere showing last summer in the Petit Palais in Paris—appropriately, the home of Maoist chic—drew some 400,000 viewers. Better still, more than 700,000 persons queued up to see the exhibition in London. Stockholm and Vienna were scarcely less enthusiastic.

There was no complete show itinerary at the outset. Negotiations between the host cities and the Chinese Government are handled singly, city by city, in sequence. Arrangements are in progress, if not yet final, to bring the show to Washington, D. C., after Toronto.

Whether or not the Washington visit transpires, the Toronto installation will be a major draw for Cleveland and Northern Ohio viewers. There is no show anywhere around to compete in importance.

Many groups, such as the Cleveland Chapter of the Archeological Institute of America and the Print Club of Cleveland are planning chartered bus excursions.

My own introduction to the show was a mid-week press preview prior to the opening reception for diplomatic and distinguished guests.

Rigid security regulations barred a single visitor prior to the appointed hour, at which time reporters and critics were permitted to roam the three large exhibition halls and were able to take pictures. To protect the artworks, however, flash equipment was forbidden, making it difficult to operate under the dramatic lighting which accentuated the awesome character of the objects presented.

According to reports, the installation in Paris was starkly simple, a hurry-up no-nonsense approach in its way summarizing the unadorned factuality of modern China.

In England it went the other way, to the point of recreating a tomb situation for some of the exhibits, at times sacrificing visibility for impact.

At the ROM in Toronto the show occupies considerably more space and uses lots of complementary color (warm, earth tones predominant) and textured backgrounds to give the objects a livelier environment. The use of natural wood backing for some seems irrelevant; no matter.

Island lighting focuses on the individual displays. Groups of figures, a convention of the tomb sculpture species, are particularly handsomely treated.

The show's famed "Flying Horse of Kansu," for example, is suspended in an extremely long vertical case in a procession of 39 bronze horses, 17 armed horsemen and horse-drawn vehicles and miscellaneous figures. Archeologists found

this magnificent group intact in 1969 in a 2nd-century A.D. tomb in Wu-wei, Kansu.

Artworks and artifacts in the show date from 600,000 B.C. to 1360 A.D., that is, from the palaeolithic period to the Yuan Dynasty, coinciding with the dawn of the Renaissance in the West, and the travels of Marco Polo to China.

Casts of the skull and lower jawbone of Lan-t'ien Man (600,000 B.C., pre-dating Peking Man by 100,000 years) and a reconstructed model of his rather simian head are displayed at the show entrance, calling in the sense of archeological-historical significance at the very beginning.

For purposes of the exhibition, Lan-t'ien Man is the anchor of a proud heritage of Chinese culture extending in direct line to present citizens of the People's Republic.

The show, if propagandistic, is propaganda at its best, unfolding China's mysterious past, long buried.

One small embarrassment in this regard is the removal from the show in its earlier stages of a transcript of the Analects of Confucius, whose status in the new regime seems somewhat in question. A 7th-century land tenure document has been substituted for the transcript.

All of the objects are shown in

chronological order and groupings, from pottery, tools and implements of primitive times to the decorative arts of the comparatively recent 14th century, products of an extraordinary sophistication, looking fabulously rich and exotic.

The exhibit is particularly rewarding to scholars in terms of its Shang Dynasty (16th to 11th century B.C.) bronzes and ceramics, followed by works from a succession of other regimes—Ch'in, Western Han, Eastern Han, Sui, T'ang, Sung—prior to the Mongol rule at the far end of the period covered.

Sources of amazement throughout the show are both the consistently high level of performance in any given period, and the miraculous state of preservation.

One notices a dent in a large, inlaid gold and silver scroll-design, late 2nd-century B.C. Han Dynasty vase; notices because imperfections are rare in this exhibition. Nearly everything is in mint condition.

The reason is that the Chinese royal tombs have blessedly escaped the pillage

and vandalism that befell the Egyptians and those of other ancient cultures.

In recent years, tombs have come to be unearthed only under government direction, systematically, so that materials emerge from them intact, dated, identified, counted and documented for the national archives.

Moreover, the superb quality of the material seems not to limit the quantities of it surfacing in the continuing excavations. It is reported that an even larger show than this first one has been assembled to travel to Japan in the near future.

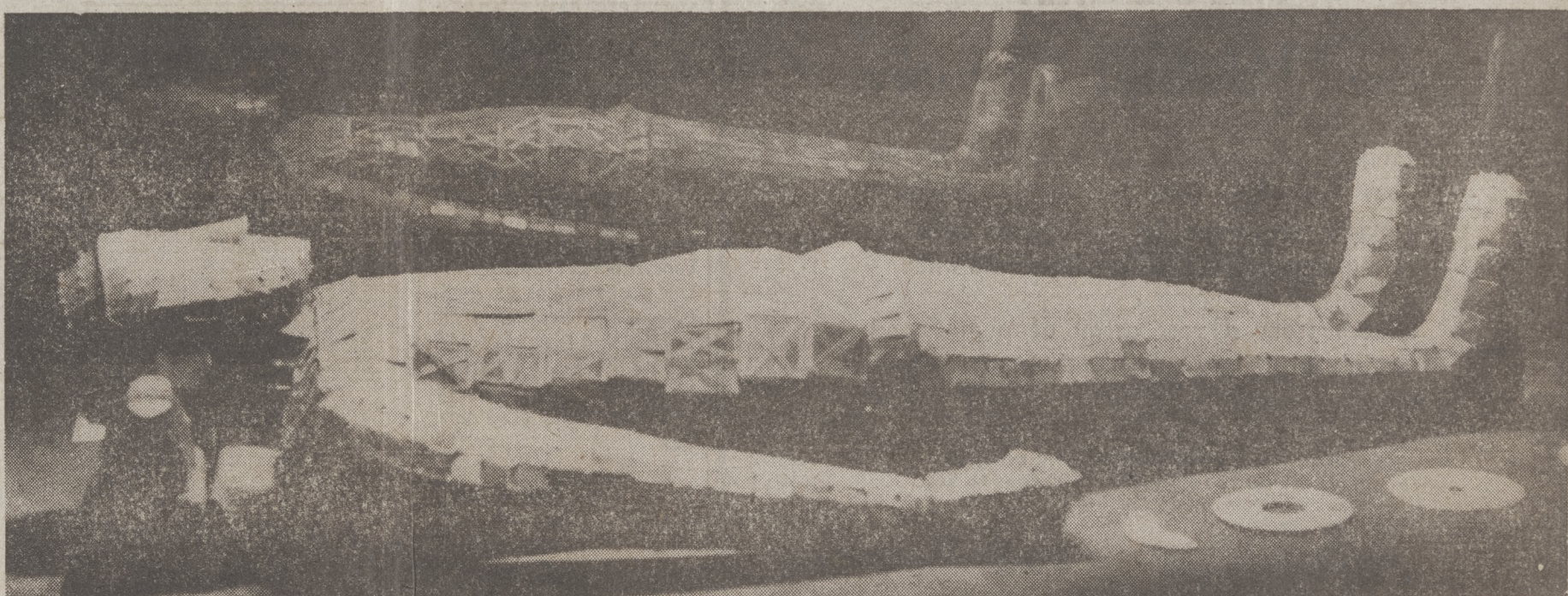
Meanwhile, to consider the splendors
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The Flying Horse of Kansu, bronze, height about 14 inches, is one of a large group of magnificent horses, chariots and other processional figures found in an Eastern Han Dynasty tomb intact and presented in the People's Republic Exhibition.



T'ang Dynasty (8th century A.D.) glazed pottery camel and attendant from a tomb near Sian, Shensi. The concept is whimsical, the pieces ornate. A laden camel betokens wealth. Viewer in the background is Toledo Blade art critic Louis Bruner.



Attired for immortality, the 2nd-century B.C. Han Dynasty princess Tou Wan wore a funeral suit composed of 2,160 tablets of jade sewn with gold wire. It was believed that jade would preserve the corpse.

Ancient Chinese treasures are close at hand



Bronze basin decorated with monster masks and, in background, a bronze ritual vase decorated with serpents and tigers. Both date to the early 5th century B.C. and were excavated in 1961 at Hou-ma, Shansi.

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of the show at hand, probably the most captivating of the many items included (evaluated altogether at a token figure of \$50 million) is the jade burial suit worn by the Western Han Dynasty princess Tou Wan, wife of Prince Liu Sheng, who wore in his entombment a similar outfit. Taoist magicians of the period believed that jade would prevent body decomposition.

Princess Tou Wan's jade shroud, like the His suit worn by her husband, consists of thousands of tablets of jade, bound with silk-wrapped wire and joined with gold wire at the corners, covering her entire body, measuring from top to toe nearly 68 inches.

The tombs of Tou Wan and Liu were accidentally discovered by an engineering unit of the People's Liberation Army in a mountainside at Man-ch'eng, 100 miles from Peking. The treasures in both tombs lay undisturbed, and the suits, too, were in perfect condition but had collapsed over the dust of the former bodies in them.

Most photographs picture Princess Tou Wan's suit upright. The show has it in a more realistic, supine burial position, with quartz lighting to reveal the jade quality and color to best advantage.

Intimations of death, even a very remote death, are stilling. But quite to the contrary of tender feeling, Chinese historians today are contemptuous of Prince Liu and his princess, understandable in the New China.

A Chinese scholar, quoted in the Times of London, has written, "He and his wife forced thousands of laboring people to build huge underground palaces for them and ordered quantities of priceless objects to be buried with them."

"The archeological work has mercifully exposed their evil and extravagance, as well as their brutal exploitation of the laboring people."

If posterity wins, does that help? The

jade-suited royal pair inadvertently enriched their country. The official view is that their treasures are the work of the people under a former corrupt feudal system; nonetheless are a people's art.

While in the nature of things avoiding a multi-media approach to this highly contemplative exhibition Toronto does make one gesture in the sound department, and that is to play continuously a recording of the sound of a set of nine brass bells in the exhibition, unearthed from the 5th-century B.C. tomb of a Marquis of Ts'as in excavations at Shoushein, Anhui.

The sounds, tuned to a Chinese scale, merge in the air, slightly off key to Occidental ears, and curiously pleasant.

The emphasis in this exhibition is decidedly on the decorative arts, including some fragmentary examples of exquisite, very old textiles that apparently survived because of dry atmospheric conditions in their tomb prisons.

Painting is almost non-existent, though there are some copies of tomb paintings, some enlargements of figurative decorations on the craft pieces, and ink impressions of coffin engravings, like rubbings from tombstone brasses.

Admission to "The Chinese Exhibition," as the show is familiarly called, is \$2.50 for adults and \$1 for accompanied children, senior citizens and students. Advance tickets are available by mail to avoid ticket line-ups. They must be reserved for a specific time and date, and cost \$4.50 for a single entry.

An illustrated show catalog and other materials relating to the show are available at the Royal Ontario Museum sales desk. The museum, at 100 Queen's Park, is open from 10 a.m. to 10 p.m., Mondays through Saturdays, and from noon to 10 p.m., Sundays.

Visitors to the Chinese Exhibition might well plan extra time to view the ROM's own collection of Oriental art, which is splendid.



From the Western Chou Dynasty, 9th century B.C. — a bronze ritual wine pourer in the Chinese Exhibition reflects eccentric inventions of the Chou bronze masters. The spout has a tiger head on an elongated neck; the top is a bird, the handle a dragon, and the vessel altogether forms a strange four-footed monster. Height is about 15 inches.

An Impressive but 'Propagandistic' Show of Chinese Art

By MARTIN LERNER

EIGHT years ago, when news of the Cultural Revolution in China began to reach the West, there was considerable apprehension concerning the fate of China's art treasures. Rumor suggested that in their excessive iconoclastic zeal the Red Guard were desecrating temples and toppling statues. Even the security of the museums was in doubt. Senior archaeologists, we heard, were being persecuted,

Martin Lerner is a member of the department of Far Eastern art of the Metropolitan Museum of Art.

and all archaeological activity on the mainland had ceased.

However, the Chinese soon sought to reassure the outside world by demonstrating that a high regard for cultural patrimony still exists in China, and that there is deep respect, too, for the "handcrafts of the working people of the feudal past." At first reports of spectacular archaeological discoveries began to be leaked to the West. And now, an exhibition of recently excavated treasures, first unveiled with considerable fanfare in Peking in 1971, has arrived at the Royal Ontario Museum in Toronto, having previously traveled to Paris, London, Vienna and Stockholm. It will also be seen in December at the National Gallery of Art in Washington, D.C., if negotiations are successfully concluded. (A similar, smaller show was sent to Tokyo, and then, following a mysterious route, surfaced recently in Mexico City.)

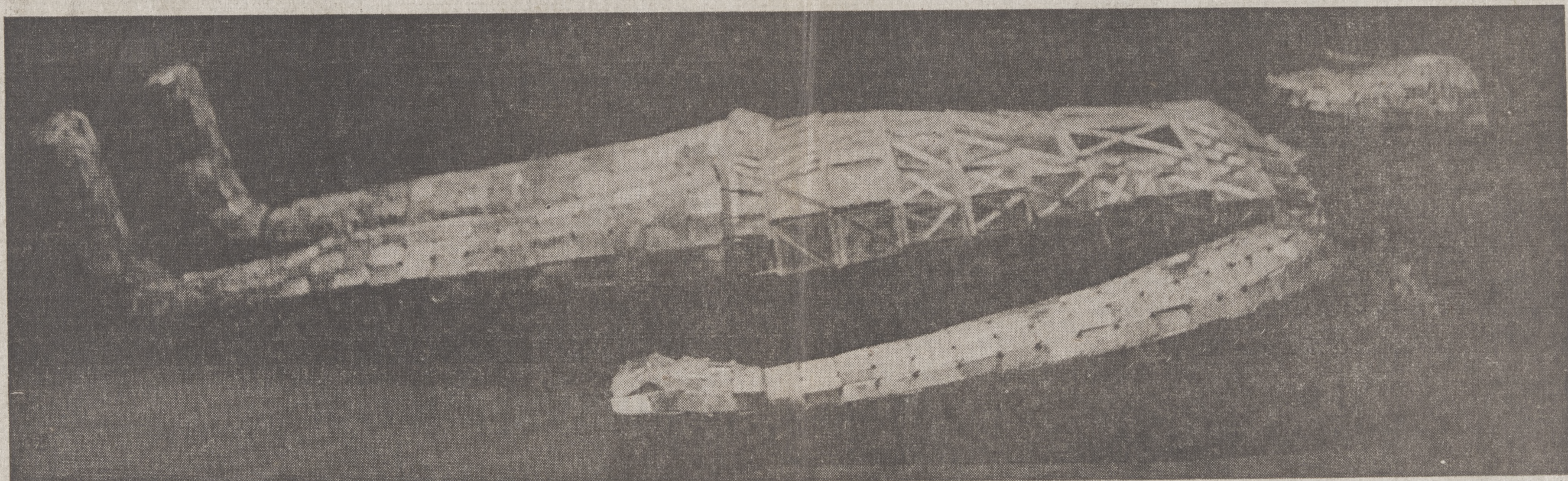
Entitled with elegant simplicity "The Chinese Exhibition," the show now in Toronto is made up of 385 objects from paleolithic times through the 14th century A.D., all of them said to have been unearthed during the last 25 years.

If we still need reassurance that archaeology and art are back in grace in China — if, indeed, they ever really fell from it — we have hard evidence on hand in Toronto. Much of this collection is impressive indeed, and the field work that has provided it must have been extensive.

Despite its virtues, however, no exhibition in recent memory seems so susceptible of being labeled "propagandistic." The Chinese have treated it as a diplomatic plum to be awarded to countries sympathetic (or, at least, not hostile) to the People's Republic. Arrangements for the exhibition have been worked out on rather high diplomatic levels, and getting it has been considered a coup of considerable magnitude. If the show reaches Washington, as expected, it will have to be considered one of the rewards for our détente with China. (That it will not come to New York City is ironic, since the Metropolitan Museum first suggested assembling such a show to the Chinese in 1971, and was the prime mover in the negotiations for it during former President Nixon's visit to Peking in 1972.)

In an attempt to retrieve the exhibition from the fanciful level on which it has been placed by the runaway superlatives of some reviewers, a few preliminary comments are in order. First of all, this is not the greatest exhibition of this century. It is not even the greatest international exhibition of Chinese art held in the past fifty years—not by a long shot. The Berlin exhibition of 1929, the London exhibition of 1935, and the Venice exhibition of 1954, all loan shows drawn from public and private collections of many countries, were

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Audrey Topping

"An awesome presence" is created by this 2d century B.C. funeral suit made of 2,160 individual jade tablets of pale and muted tonalities of green and buff stitched together with gold wire.

An Impressive but 'Propagandistic' Show of Chinese Art

(Continued from Page 1)

considerably larger, more comprehensive, and qualitatively superior on the whole. It is important to keep in mind, however, that the goals of the People's Republic's show are somewhat different. It makes no claims to being comprised solely of masterpieces or, for that matter, even of first-rate works of art—witness the inclusion of the ossified T'ang dynasty fritter and two dumplings. Quite simply, the Chinese have sent a collection of recent archaeological discoveries, a cross-sampling of the fruits of a quarter-century's activities, with careful documentation for each object.

Some of the pieces are quite modest, and a few others would be embarrassed in the company of related examples in Western collections. However, with these caveats in mind, this reviewer could not help but be impressed. This is a stunning display, primarily composed of beautiful objects of consummate workmanship.

Beginning with casts of major paleolithic finds and continuing through the Yuan dynasty (1271-1368 A.D.) the exhibition outlines the early history of Chinese art through objects recovered from graves — tomb-furniture which was believed to insure the deceased a comfortable afterlife. At certain times in Chinese history, the furnishing of tombs became so excessive that laws were passed regulating the amount of ming-ch'i ("spirit objects") to be interred with the deceased according to his station in life.

The early ritual bronze vessels in the exhibition are marvels, ranging from forms classical in their restraint to extroverted examples proudly calling attention to their projecting lips and flanges. There are a few surprises in the group. One is the Shang dynasty four-legged ritual food vessel with human faces on its four sides (perhaps alluding to human sacrifices) which was excavated in 1965. Another is the colos-



From a 2d-century B.C. tomb which was excavated only six years ago, this pair of leopards, less than an inch and a half high, are inlaid with gold, silver and garnets.

sal, 5th-century B.C. monster mask and hanging ring, with its interlocking animal forms: phoenix, dragons, serpents. The mask and ring are massive and richly decorated, — altogether a tour de force of bronze casting. Like most early Chinese bronzes, the mask has developed a beautiful patina, in this case of deep blue-green.

If one had to single out the greatest archaeological discovery represented by the pieces in the Toronto show, it would surely be the tombs of Prince Liu Sheng and his consort, Tou Wan, found only six years ago. An engineering unit of the Chinese Army working in Hopei province, about 100 miles southwest of Peking, happened upon the site, dating from the late 2d century B.C., and its astonishing contents—some 2800 funerary objects, including bronzes, silks, lacquer ware, pottery, gold and silver. Among them are some of the most beautiful Han dynasty objects ever found, and maybe even the most beautiful objects of all Chinese art.

Twenty-eight of these pieces are in Toronto. The most unusual of them is the jade funeral suit of Lady Tou. The

ancient Chinese believed that jade prevented decay of the body, and ordinarily nine pieces of jade were placed on a corpse, one on each orifice. However, Lady Tou and her prince were taking no chances; they had themselves entirely shrouded in jade. (The prince's less elaborate suit is in the show now in Mexico City.) Lady Tou's outfit is unexpectedly large — about five feet, seven inches long. It is made of 2,160 individual jade tablets of pale and muted tonalities of green and buff, stitched together with gold wire. This relatively thick and non-pliable covering generalizes the forms of the body into an almost robot-like configuration, but still the suit has an awesome presence.

Also from the tomb of Tou Wan and perhaps the most interesting of her pieces in Toronto are two beautifully modeled and decorated leopards. Slightly less than an inch and a half high, these sumptuous beasts are gilded and inlaid with silver, their spots stylized into an overall quatrefoil motif. They recline with bodies curled and heads tilted on thick, powerful necks. They are

alert, as if guarding the tomb, their mouths open, and they stare through eyes of inlaid garnets.

Less interesting to me was a second highly touted group of pieces which were found in Kansu province in north-west China only five years ago. Groups of armed equestrian figures, horse-drawn carriages and attendants — all in bronze — established the military credentials of the occupant of the huge brick tomb; he was a general of the 2d century. The horses, though powerful, full-chested and beautifully modeled, seem mostly to have been made from the same mold, so their effect, in spite of their rarity, lies in the impressiveness of the group. One of them, however, is in a class by itself. The already famous "Flying Horse of Kansu," frozen in time and space in a spirited gallop, head tilted, mouth open, with one hoof stepping on — of all things — the back of a swallow, is a Horse among horses!

Bronzes of the Western Han dynasty (2d century to 1st century B.C.) from Yunnan province, which for the most part are not represented in Western collections, are another of the exhibi-

tion's revelations. Particular notice should be paid to a bronze of two tigers attacking a boar. In its animated naturalism, the piece is totally different in spirit from the leopards found in Lady Tou's tomb. This unusually spirited group shows one tiger clawing his way up the back of the boar, while the other attacks the vulnerable underside of the hapless beast.

The few ceramics in the show from the Northern Ch'i dynasty (549-577 A.D.) are first-rate. The Tang dynasty (618-906 A.D.) tomb figurines and gold and silver cups and bowls are of types well known in the West, but they are nevertheless splendid.

A final comment on one other masterpiece — a Yuan dynasty, 14th-century, blue and white, eight-sided porcelain vase. Unique because of its incised decoration, the vase is decorated with spirited, raised dragons writhing in a swirling mass of waves. In the control of its glazes, the noble potting and the refined draftsmanship, the piece belongs to the top level of Yuan blue and white porcelains.

The installation of all these treasures in the Toronto museum is handsome. The arrangement of the galleries is quite successful, and one moves through the exhibition with sustained interest. There are, however, a few serious lapses. The standardization of the size of cases in some galleries has led to severe cramping for large pieces; this is particularly distressing in the gallery containing Shang bronze vessels. Also, the use of a single background fabric within some galleries means that certain objects are not shown off to advantage. And the choice of some fabrics is curious — a few of them are quite distracting.

My main lamentation is against a practice amply apparent in this exhibition, but in no way limited to it or its host institution. Why can't museums devise proper lighting systems? One of the most recurrent annoyances for the view-

er is the difficulty of seeing an object in a case that is illuminated directly from above without supplementary lighting. The very top of the object, often not decorated, is bathed in a hot light, while the decorated sides and underside are visible only to those with nocturnal vision.

The catalogue for the exhibition is a model of scholarly endeavor, and since the objects are from controlled excavations, it is invaluable for the documentation of early Chinese art history. It was written by Professor William Watson of London University, whose long-standing interest in the early art of China makes him particularly suitable to the task. Prof. Watson also had the privilege of co-selecting the exhibition.

It is particularly interesting that for the Toronto exhibition a supplement to the catalogue (sub-titled "Official and Authentic Introduction and Catalogue") has been put out by the Chinese. In addition to supplying alternate interpretations for some of the exhibited pieces, it also presents a chronology unfamiliar to some Western Sinophiles. To wit: Primitive Society (c. 600,000-4,000 years ago); Slave Society (c. 21st century-475 B.C.); Feudal Society (475 B.C.-1840 A.D.). The People's Republic had hoped that these new terms would be incorporated into the catalogue itself, but the author demurred.

Exhibitions of this nature, with near-prohibitive costs for insurance, shipping and special installation, not to mention the herculean problems of security, may be soon rare indeed. One can only counsel readers either to rush to see these great treasures in Toronto before the November 16th closing date or to wait until they get to Washington. After their return to China it is unlikely they will leave the mainland again.

A final friendly injunction: allow sufficient time to see the permanent collection of Chinese art at the Royal Ontario Museum. It is world-renowned, particularly for its unparalleled collection of tomb-figurines.

ENTERTAINMENT

Visiting Michigan family finds Chinese exhibition 'fantastic'

By TRISH CRAWFORD
Star staff writer

Beatriz Suarez was a little worried yesterday that her five young daughters might not grasp the beauty and history of the Chinese archeological exhibition at the Royal Ontario Museum.

But after spending an hour and a half viewing the 385 exhibits on display, reflecting almost 600,000 years of China's history, the

whole family declared the show was a fantastic way to spend their holiday afternoon.

The Suarez family, from Michigan, had been told by Torontonians that the show, running from Aug. 8 to Nov. 16, was worth seeing.

"It was fantastic," agreed Mrs. Suarez. "A very worthwhile family experience."

The family waited less than 10 minutes to get tickets to the exhibition, offi-

cially titled the Exhibition of Archeological Finds of the People's Republic of China, and said they were not bothered by crowds inside the building.

Maria, 11, came away talking about the beauty of two bronze leopard figures, tiny enough to fit into a child's hand. Eight-year-old Christina said her favorite exhibit was the princess' jade funeral suit from the late second century BC.

These two selections were constantly brought up throughout the day by visitors as their favorite items.

All of the people interviewed outside the ROM yesterday used terms like "fantastic," "exquisite," "tremendous" and "delightful" in describing the collection, all excavated within the past 25 years.

"I loved it from the moment I entered until the mo-

ment I left," said Kathleen Kurtz of Indiana.

She said the exhibition appeals to all nationalities and all age groups, and she thought the visit had given her a better understanding of China. Her favorite article was a funeral procession of horses in bronze.

"It's a thoroughly delightful exhibit," said David Blank of Syracuse.

He said the chronological order of the items helped

him see the development of the culture.

Dennis Hill of Mississauga said the display was well-presented but he warned future visitors to read all the tags carefully if they want to truly appreciate each exhibit. He said he enjoyed the 2½ hours he spent in the museum and was fascinated by the intricate art work on carved items.

Ontario College of Art stu-

dent Lynn St. John of John St., said, "I hope I get the chance to come back again."

She is interested in Chinese art and thought the whole display "incredible."

Some suggestions were offered for making the exhibition a little easier on the public. They ranged from benches to fans to having identification tags all around an item.

Few of the visitors said

they had taken advantage of advance bookings tickets for \$4.50—\$2 over the regular price—to select a time and day and avoid line-ups. ROM officials said the advance tickets are going well, with about 350 orders being processed a day.

Fears that the transit strike would affect attendance haven't materialized. Last week, the first week of the strike, attendance averaged 3,200 to 3,800 per day.

This week it's more than the hoped-for 4,000 a day.

It was estimated that if 4,000 people visited the exhibit each day, total attendance would reach 500,000 at the end of the 3½-month run.

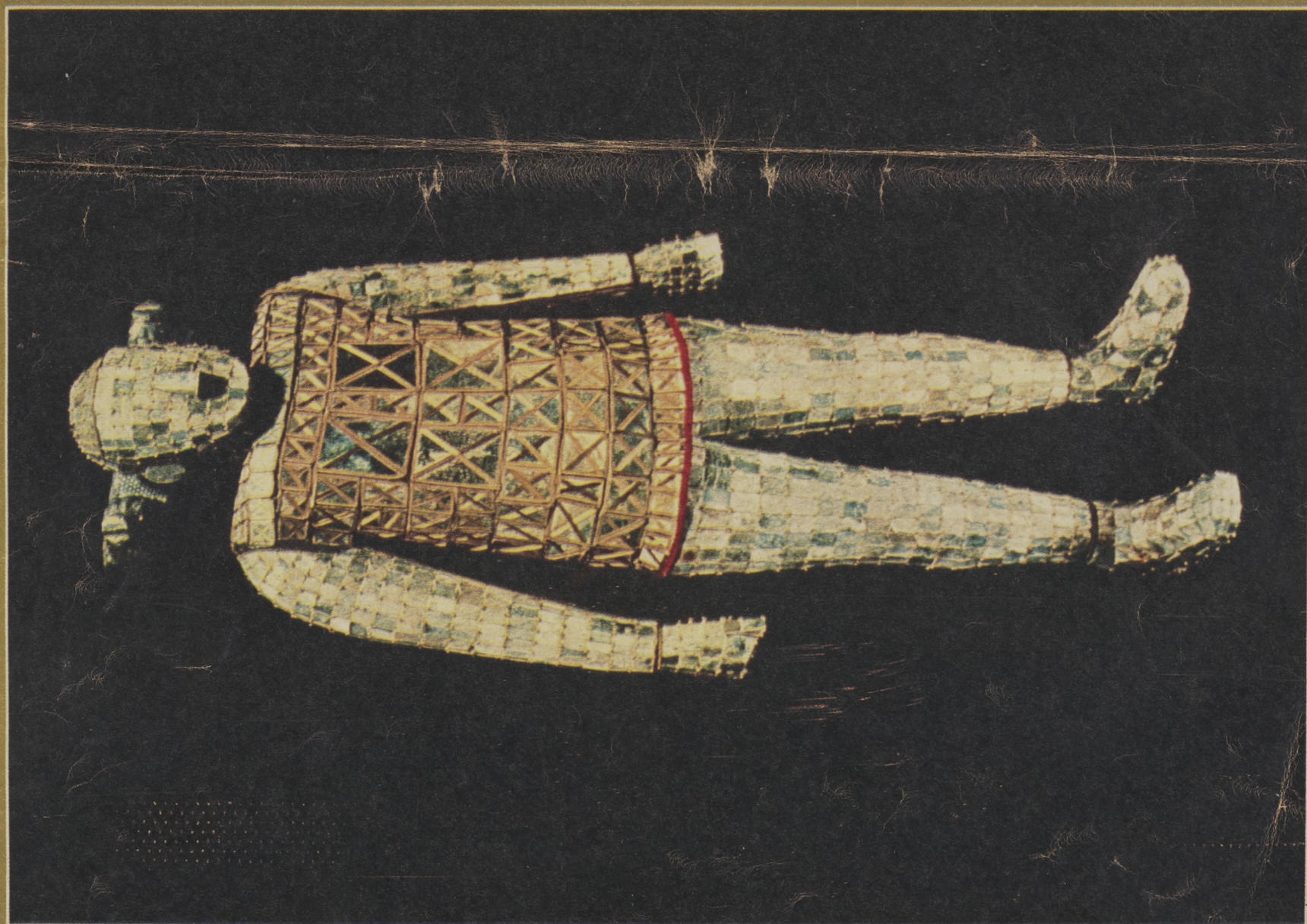
A museum official said the major complaint they hear is that picture-taking is not allowed. They explained that many of the objects are so light sensitive that they would virtually be destroyed by a barrage of flash cubes.

*Larry:
I thought that
you would be
interested in
this item.
Alex*

8-30-74

The Chinese Exhibition at Toronto

September 15, 1974
Sunday
MAGAZINE
St. Louis Globe-Democrat



Famous Chinese Art Treasures

They're on exhibit for the first time in North America at the Royal Ontario Museum in Toronto

By Shirley Althoff

"Let the past serve the present."

Mao Tse - Tung

And that's exactly what the past does in the magnificent "Exhibition of the Archaeological Finds of the People's Republic of China" which opened Aug. 8 at the Royal Ontario Museum in Toronto, Canada.

This fantastic collection of 385 items gives modern society a chance to glimpse back through time and see how ancient men lived, worked and the beauty they created.

Insured for \$50 million by the Canadian government, the exhibition covers more than 600,000 years of Chinese history—ranging from a model of the skull of the Lan-t'ien man to exquisite porcelains from the Liao, Chin and Yuan dynasties, 916-1368 A.D. It is being shown for the first time on the North American continent after triumphant showings in Vienna, Paris, London and Stockholm. Approximately 750,000 people viewed it in London and more than a half million Canadians and Americans are expected to see it in Toronto before it closes there Nov. 16.

"It's quite staggering; one doesn't get a real idea of the scale of the items from the catalogue," praised Laurence Sickman, director of the Nelson Gallery in Kansas City. "As for me, I'm most impressed with the bronzes."

The Globe-Democrat learned from Sickman that he has been negotiating for months, hoping to bring the exhibit to Kansas City next spring if and when it closes at the National Gallery in Washington, D.C. However, negotiations have not yet been completed even for the showing there.

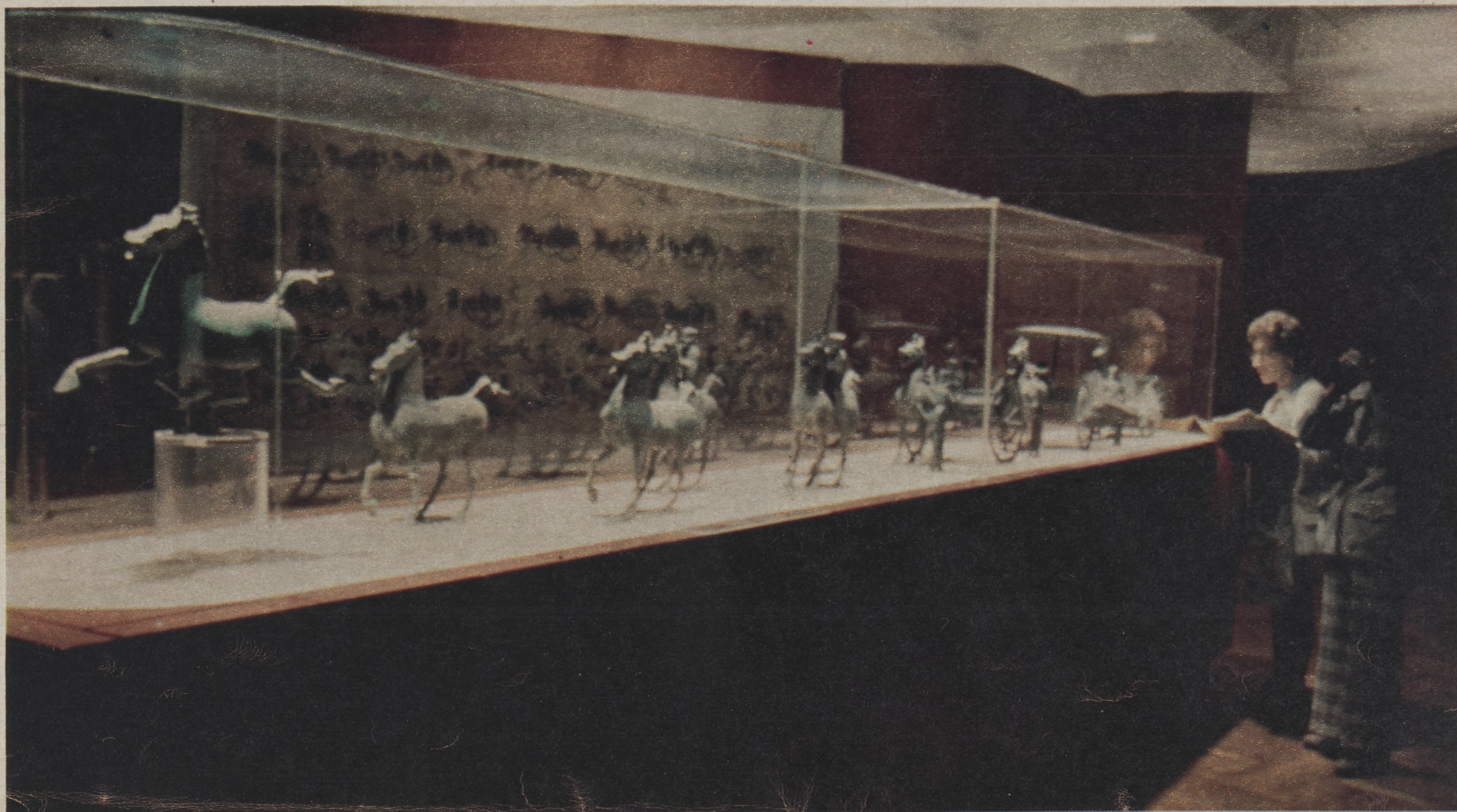
All of the pieces in the collection have been recovered since the estab-



On the opening day of the exhibit, long lines quickly form as eager visitors wait their turn to get in. Incidentally, the Chinese letters on these pages translate, "the Chinese Exhibition."

Photography by Dick Weddle

continued



The magnificent Flying Horse of Kansu leads this proud procession of other bronze horses, chariots and warriors. From 200 A.D., they all were discovered in the tomb of an Eastern Han general. This display is one of the highlights of the Chinese Exhibition at the Royal Ontario Museum in Toronto.

This splendid T'ang horse, 701 A.D., came from a prince's tomb. The great interest the Chinese took in horses is evident from the collection. Until about 138 B.C., they only had small steppe ponies no bigger than 12-13 hands. Then they began importing these powerful, tall animals from western Asia which they referred to as "heavenly" or "celestial" horses.



This gray pottery basin painted in white and red with birds, fish and clouds is one of the items found in Princess Tou Wan's tomb.



Chinese Art Treasures

lishment of the People's Republic in 1949 when the Institute of Archaeology was founded as a branch of the Academy of Science. Systematic excavations were then begun for the first time with adequate technique, organization and official support, according to the exhibition catalogue.

While everyone has his own favorites, the unquestioned stars of the collection are the jade burial suit of the Princess Tou Wan, the spirited Flying Horse of Kansu, a bronze sculpture from 200 A.D., and an elegant pair of miniature parcel-gilt leopards inlaid with silver and gems which also came from Tou Wan's tomb.

The jade burial suit, dated the late second century B.C., is five-foot-seven and three-quarter inches long and made from 2,160 tablets of jade joined together with almost 25 ounces of thin gold wire. It was discovered in 1968 when an army engineering unit accidentally came across a tunnel leading into a mountainside at Man-ch'eng, 100 miles southwest of Peking. The soldiers followed the tunnel into the mountain, passing skeletons of horses and the remains of old chariots. Finally they came to a large cavern at the back of which was the burial chamber of Prince Liu Sheng, the Emperor Han Wu-ti's brother. In it they found the prince's jade burial suit, now on display in Peking.

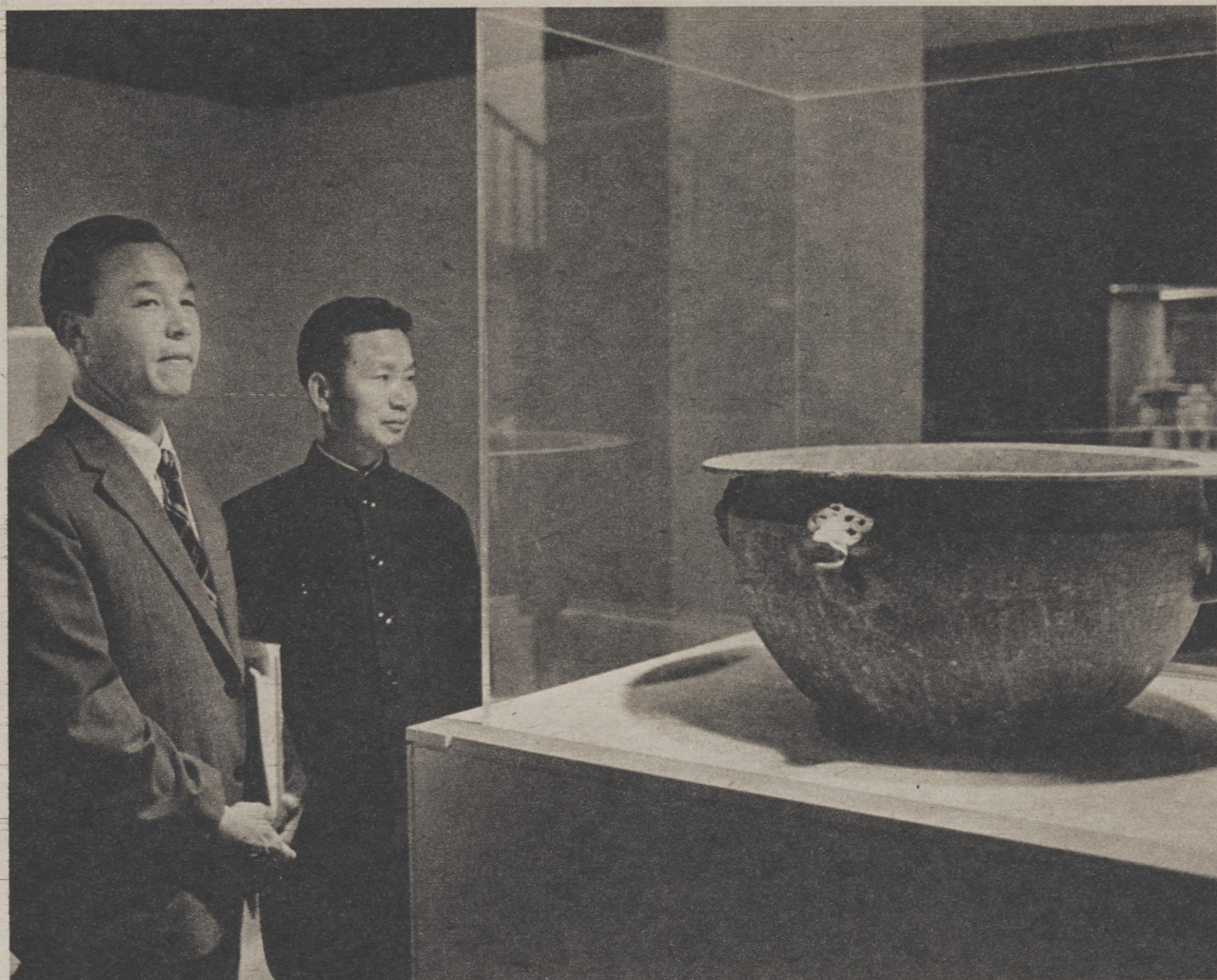
Not far away, they discovered a second tunnel protected by a strong iron door. It led to the tomb where Tou Wan was buried. Along with the two burial suits, more than 2,800 other objects were uncovered in the two tombs.

Jade was used for the burial suits because Taoist magicians of the period believed jade could prevent the decay of a body. While it didn't do that, perhaps it did do something else as opening day visitor Bruce Miller of Grosse Pointe, Mich., observed.

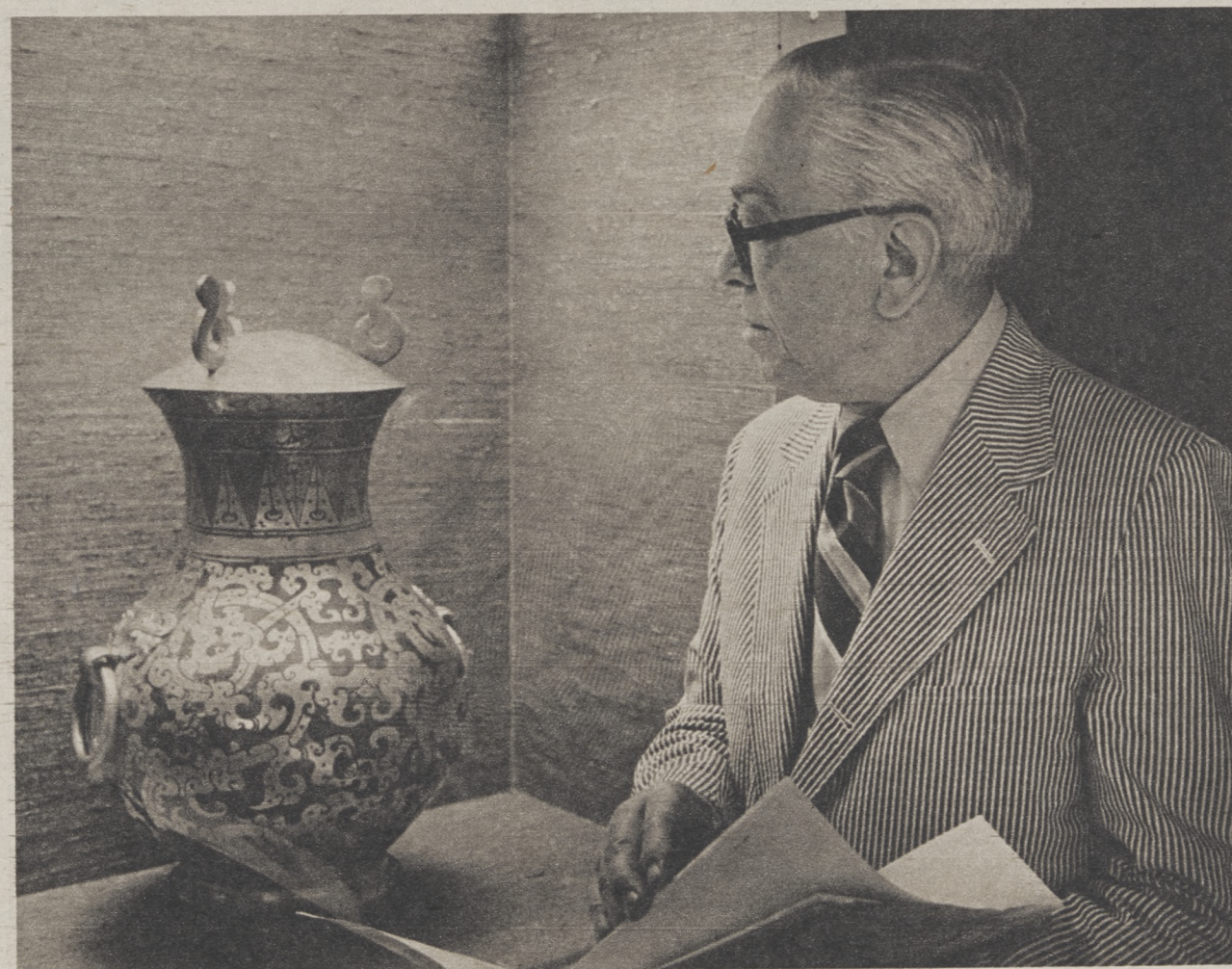
"It did bring the princess a kind of immortality after all," he pointed out, "look how she's holding court today."

The incredible Flying Horse, which serves as the symbol of the exhibition, is 13½ inches high and 17¾ inches long. This bronze depicts a horse running at full speed, neck arched, nostrils flaring, balanced breathlessly with one hoof on the back of a swallow as though it were using the bird as an aerial stepping stone. It was discovered in October, 1969, in the huge brick tomb of an Eastern Han general by members of a commune in Wu-wei county, along with 39 other bronze horses, 17 armed warriors on horseback and a number of horse-drawn vehicles, with their attendants and charioteers. A number of them form a single display in Toronto with the

continued



Above, Liang Tan, left, and Huang Shih-lin, the Chinese curators who assisted the staff of the Royal Ontario Museum in setting up the exhibition, view a bronze water basin from the late sixth or early fifth century B.C. Below, Laurence Sickman, director of the Nelson Gallery in Kansas City, looks at one of his favorites in the collection, a bronze vase, inlaid with gold and silver, which was found in the tomb of Prince Liu Sheng.





This bird-crested warrior figurine is a celestial tomb guardian, warding off evil from all four directions. From the early eighth century A.D., he was excavated in 1959.



Brown-glazed earthenware flask, 575 A.D., is decorated with musicians and dancers. A so-called pilgrim's flask, which copies a leather bottle, it was introduced to China from central Asia.

These painted pottery horsemen from the second century B.C. are just two of more than 4,000 from a pottery honor guard of horsemen which were unearthed from a large tomb in 1965.





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中華人民共和國出土文物展覽

Chinese Art Treasures

Flying Horse leading the proud procession.

To illustrate the popularity of this striking piece, 100 signed bronze replicas of it were made for the Toronto exhibition. They sold for \$500 apiece and before noon of the opening day, there wasn't a single one left.

The earlier bronzes in the exhibit, from the Shang dynasty, 1600-1027 B.C., are a triumph of ancient skill, both from the point of creativity in design and the craftsmanship used in casting them. Monster masks, ferocious imaginary beasts and highly stylized real animals adorn these early vessels, most of which were used for ritual purposes involving human and animal sacrifice.

Another later bronze which we found especially charming was a cowrie container (cowries were a form of currency) which was buried in a tomb in the second or early first century B.C. On top of it is a group of tiny figures, the largest of which is a woman. Around her are some people offering her gifts on trays and others seated on the ground weaving on simple looms.

Pottery in the collection ranges from the rather simple painted bowls, jugs and vases of the Neolithic period (4000-3000 B.C.) through the green glazed stoneware vessels of the Chin, Northern and Southern dynasties (265-589 A.D.) and the fabulous glazed figures and animals of the T'ang dynasty (618-906 A.D.) to finally the beautiful porcelains of the Yuan dynasty (1271-1368 A.D.).

Outstanding among the T'ang works is Prince Yi Te's horse from 701 A.D. A splendid animal, he stands 31½ inches tall and his glaze is as beautiful today as it was 1,200 years ago. An interesting note—the ornaments on his harness are of Iranian style. Our favorite Yuan porcelain is an elaborately sculpted figure of the goddess Kuan-yin, 25 inches high and covered with an ice blue glaze.

Obviously, arranging for and setting up this vast exhibit was quite a feat.

According to Mrs. Barbara Stephen, chairman of the Chinese Exhibition Committee for the Royal Ontario Museum, interest in bringing such an exhibit to Toronto began more than a decade ago when members of ROM's Far Eastern Department began seeing reports and photographs of new archaeological finds in Chinese journals. And that interest quickly heightened when the collection went on view in Peking in 1971-72.

"We have a very important Chinese collection at ROM," she noted. "Because of that and because of the interest the people of Toronto show in it, we felt ROM would be the right place to have such an exhibition. Our Minister of External Affairs, Mitchell Sharp,

communicated our feelings to the Chinese and Prime Minister Trudeau also mentioned it when he visited the People's Republic."

Negotiations began in earnest about a year ago and the agreement was finally signed in Peking last March 15.

"The Chinese specified certain things in the agreement which is typical when you're arranging for an international exhibit," Mrs. Stephen pointed out. "For example, they insisted we have two aircraft instead of one fly it to Canada. And they set the value on the exhibit and our country had to guarantee it."

Mrs. Stephen first saw the exhibit in Paris and then last December, she and John Anthony, chief of display for ROM, went to London to see how it was displayed there.

"Each receiving institution has been very helpful to the others. In London, for instance, they gave us a copy of their plans for the display. A good example of international cooperation," she smiled.

On July 15, Mrs. Stephen, Bernard Leach, ROM conservator, and Ivan Lindsay, ROM's head preparator, flew to Stockholm where they met the members of the Chinese "working group" assigned to them and participated in the packing of the collection for Canada.

"Every country has had its own 'working group,'" she explained. "In our case, it consisted of two curators, Liang Tan and Huang Shih-lin, and a translator, Madame Chien Hui-lu. They've been wonderful. It's been a real teamwork effort."

"A day or so before the exhibit opened, I wound up vacuuming some of the cases while the Chinese were sweeping the floors. We just saw what had to be done and did it."

One of the problems faced by the Toronto museum was that a major exhibit of North American Indian art was on display in the same area that the Chinese collection was to occupy and it didn't close until July 15. On that day, members of the museum staff began carrying out the Indian art and right behind them came the contractors, erecting walls, taping, plastering and painting. On their heels were the display people fitting display cases into designated areas (a total of 100), decorating, installing and testing lights. All of it was completed in nine days.

"It had to be," stressed John Anthony, "because we knew that on July 25 the packing cases would start arriving from Europe and we needed seven clear days to mount the display."

The Chinese curators were apparently very pleased with the results, smiling as they strolled through the exhibit area.

"We think the way it's exhibited is fine," they told The Globe-Democrat through their translator. "We only hope that when the exhibit opens, the audience will appreciate it."

Among the guests on hand for the official opening ceremonies the evening before the exhibit was opened to the public were Chang Wen-chin, Ambassador to Canada of the People's Republic of China, and Madame Chang, along with members of his staff. Madame Jules Leger, wife of Ontario's



This lovely statue of the goddess Kuan-yin is one of the outstanding porcelains from the Yuan dynasty, 1271-1368 A.D.

Governor General, represented her husband, who was ill, at the ceremonies.

By 10 o'clock the next morning when the Royal Ontario Museum opened, lines of people were stretched down the block and around the corner waiting to get into the Chinese exhibition. Most of them felt their half hour or 45 minutes wait was well worth it.

"I'm just breathless; I couldn't believe it," said Miss Margaret Smith of Toronto. "It's just so incredible you can't take everything in at one time. I plan to come back. And the wait didn't seem long. Everybody talked to everybody else."

"Don't be silly," snapped Miss Alice McReynolds of New York City when she was asked if she enjoyed it. "I was going to fly to London to see it last Christmas but I got cold feet at the last minute because of all the stories about the fuel shortage there. I've got four more tickets to go here so I'll be seeing it five times."

The only thing that bothered Miss McReynolds was that the replica bronze horses were all gone.

"I'm almost in tears," she mourned, "I wanted one of those horses so bad."

"I wanted to see it ever since I heard it was coming," said Ted Carter of To-

ronto who brought his family to the exhibit. "I'm interested mainly in Chinese history since China is the country it is today. And to see it is a little better than reading about it."

"It's the first thing that's come out of China for so long that I think it holds a fascination for everyone," added Miss Barbara Price, also of Toronto. "I'm on a week's vacation. I knew opening day would be crowded but I think it's going to be crowded all the way through."

Dr. Ralph Stubbings, who lives 100 miles north of Toronto, conveniently managed to get released from a Toronto hospital on opening day and headed straight for the exhibit.

"I thought it was wonderful, wonderful," he said.

A number of St. Louisans will have an opportunity to see the exhibition when the Asian Art Society of Washington University journeys to Toronto on Oct. 24.

Like others who have viewed the collection before them we think that after seeing it they will agree with one of the conclusions reached in the exhibit catalogue.

"What Egypt, Greece and Rome have been to the West, China has been to the East."



Above is a pottery figure of a mounted hunter with a small cheetah sitting behind him. Decorated with a brown and green glaze, it's from 706 A.D. Below, this stele of white marble represents the Buddha Sakyamuni seated under a Bodhi tree amidst his disciples. It was sculpted in the last half of the sixth century A.D.



The Kansas City Times

(The Morning Kansas City Star)

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Vol. 107

Saturday, October 5, 1974

No. 24

Federal Aid to the Arts Has An Impact at Home

It is no longer necessary to say that federal aid to the arts is a plus in modern American society. The idea is accepted not only in Washington but at state and local levels as well. Yet it doesn't hurt occasionally to acknowledge the value and importance of this relatively new development in government. This week Kansas City offers pertinent examples.

From the National Endowment for the Humanities the Nelson Gallery is receiving \$197,401 to help mount the great show of Chinese art which is called "The Archaeological Finds of the People's Republic of China." From the National Endowment for the Arts the Kansas City Philharmonic Orchestra will get \$100,000. This will help pay for additional services by the musicians to the community in the way of chamber concerts and other events.

The Chinese exhibit, which will appear only at the National Gallery in Washington and in Kansas City, is one of the great troves of this age. The supposition is that the display of these treasures in Washington will be exposure for the concentrated population of the Eastern Seaboard and that the Kansas City exhibition, probably from April 20 through June 8, will serve the Middle West, the Southwest, the Rocky Mountain Region and the Pacific Coast.

Kansas City is most fortunate to be the bene-

ficiary of what has been discovered by the People's Republic in the past quarter century in the way of ancient Chinese culture. And while the final details of the show wait on discussions between Washington and Peking, it is fitting that the Nelson Gallery, with its pre-eminence in Chinese culture, is considered for this major exhibition.

The federal money for the orchestra is through the efficiency of the Nancy Hanks organization which has done so much to recast the image of the arts in the United States. Miss Hanks has made taxes for the arts politically popular—a feat which would have seemed impossible a decade ago. Furthermore, she has achieved this on a bipartisan basis that goes smoothly from one administration to the next.

What is most satisfying in this evolution of federal dollars for the arts and humanities is that it has been attained without political and ideological stress. There is no feeling that the arts and humanities must support either revolution or the status quo in art or politics. But neither is the far-out shut out.

What has happened is that intelligent people have brought along an idea to fruition. And Kansas City and other communities all over the nation are benefiting from it.

NATIONAL COMMITTEE ON UNITED STATES-CHINA RELATIONS, INC.

777 UNITED NATIONS PLAZA, 9B, NEW YORK, NEW YORK 10017 (212) 682-6848

M E M O R A N D U M

TO: Margaret Bouton
Annette Juliano
Meredith Palmer
Joseph Reis
Mark Wilson ✓

DATE: October 25, 1974

FROM: Arne J. de Keijzer

We thought you might find the enclosed press release from Hsinhua, China's official news agency, of interest. Although it contains no startling new information, it serves as an additional perspective on how the Chinese view their achievements in the field of archaeology.

Mark:
Peggy looks forward to
meeting you Oct. 30 — Best regards
[Signature]

CS
Enc.

THE WASHINGTON POST *Wednesday, Oct. 30, 1974* E 11

FOOTCAMP

8 p.m. (4) Little
the Prairie. Lau
her leg. She sudd

Chinese Treasures: 13 Tons of Jade and Bronze

By Judith Martin

Under a cultural agreement which was long expected but only formally signed last Monday, the spectacular show of Chinese art and artifacts which has been touring Europe and Canada for the last 18 months will open here on Dec. 13. The collection will fill the entire ground floor

exhibition area of the National Gallery of Art.

The Department of State announced yesterday that the Chinese treasures, which date from prehistoric times to the 14th century A.D. were discovered between 1949 and 1972, will be at the gallery through March 30. The show will then go to the Nelson Gallery-Atkins Museum in Kansas City for two months before returning to the People's Republic of China.

Its 380 objects, which weigh 13 tons in their shock-

proof cases, include the jade funeral suit of Queen Tou Wan, the 1st century A.D. Kansu flying horse, and a range of porcelains, textiles, bronzes and pottery from the crude tools of Peking Man to the most sophisticated luxuries.

This is the first fine arts show to come here under the cultural exchange program set out in the Shanghai Communiqué of 1972 and mapped out by now Secretary of State, Henry Kissinger, when he was in the People's Republic a year

ago. Previous Chinese shows here have been in acrobatics, gymnastics and the martial arts.

Another show of Chinese artifacts, generally judged to be inferior in quality to this one, toured Japan and Mexico last year.

Four Chinese curators will accompany the exhibition, for which preview plans—probably to include diplomatic, congressional and other receptions—are now being made. Last year, President Ford—when he was representative from

Michigan—and Mrs. Ford attended a film showing which included color pictures of the art objects and scenes of the excavation of an ancient tomb in which treasures were discovered.

Although the show has become famous as it toured Europe, the existence of most of its objects was unknown in the western world before. Most of them had been discovered in China under a policy of archeological work derived from Chairman Mao's edict of "making the past serve the present."

OCT 30 1974 *By Keller*

Chinese Art Show Coming to Capital

By LINDA CHARLTON

Special to The New York Times

WASHINGTON, Oct. 29—The State Department announced today that an exhibition of Chinese art and archeological artifacts, ranging from a jade-and-gold shroud to a bronze "flying horse," will go on display at the National Gallery of Art here Dec. 13.

The exhibition of 385 objects, spanning the years from 600 B.C. to the 14th century A.D., will remain here until March 30, 1975. Then, starting April 20, the exhibition will be shown at the Nelson Gallery-Atkins Museum in Kansas City, Mo., until June 8, when it will return to Peking.

One of the largest art loans ever to come to the United States, the exhibition has been seen previously outside China only in Paris, at the Petit Palais, in London, at the Royal Academy, and at the Royal Ontario Museum in Toronto, where it will remain on view until Nov. 16.

8,000 a Day Expected

The display will occupy 17,000 feet of floor space, and will fill the entire ground floor of the museum. Katherine Warwick, assistant to the director and information officer of the gallery, said the present estimate was that 8,000 people a day would see the exhibition, which is designed so that traffic can flow in one direction only.

The announcement of a firm opening date represents the culmination of many months of negotiation by the museum and the State Department. In a sense, negotiations date back to 1965,

when the French began talking with the Chinese about the possibility that the collection might travel outside Peking. It opened in Paris in May, 1973, and was later seen by about 750,000 people in London.

The exhibition will be insured by the United States Government for \$51-million. Some of the cost of bringing it to the National Gallery, and of mounting it, will be met by a grant — whose size has not yet been made public — from the International Business Machines Corporation.

Exception to Policy

The National Endowment for the Humanities has provided a grant to the Kansas City museum, a State Department spokesman said. He said also that China had "made an exception" to her policy of allowing the exhibition to be shown in only one city in a country.

The Kansas City museum was chosen, he said, because it has an "excellent staff and facilities," as well as an "outstanding" collection of Oriental art, and is headed by an expert on Chinese art, Lawrence Sickman.

In addition, the spokesman said, it was felt that "mid-America" should have a chance to see the benefits of the United States-China cultural exchange. The three previous Chinese "Exchanges," all performing-arts groups, appeared on both coasts and in Chicago, but nowhere else, he said.

The exhibition is packed in specially constructed cases



Audrey Topping

The bronze "flying horse" in the foreground is one of the most noted treasures in the exhibition of art from China. The 385 objects in the exhibition are to be shown in Washington from Dec. 13 to March 30.

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Chinese Art Show Coming to Capital

By LINDA CHARLTON

Special to The New York Times

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One of the largest art loans ever to come to the United States, the exhibition has been seen previously outside China only in Paris, at the Petit Palais, in London, at the Royal Academy, and at the Royal Ontario Museum in Toronto, where it will remain on view until Nov. 16.

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The display will occupy 17,000 feet of floor space, and will fill the entire ground floor of the museum. Katherine Warwick, assistant to the director and information officer of the gallery, said the present estimate was that 8,000 people a day would see the exhibition, which is designed so that traffic can flow in one direction only.

The announcement of a firm opening date represents the culmination of many months of negotiation by the museum and the State Department. In a sense, negotiations date back to 1965,

when the French began talking with the Chinese about the possibility that the collection might travel outside Peking. It opened in Paris in May, 1973, and was later seen by about 750,000 people in London.

The exhibition will be insured by the United States Government for \$51-million. Some of the cost of bringing it to the National Gallery, and of mounting it, will be met by a grant — whose size has not yet been made public — from the International Business Machines Corporation.

Exception to Policy

The National Endowment for the Humanities has provided a grant to the Kansas City museum, a State Department spokesman said. He said also that China had "made an exception" to her policy of allowing the exhibition to be shown in only one city in a country.

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Paris: Impressionism Celebration Drawing Throngs

By PIERRE SCHNEIDER

Special to The New York Times

PARIS — Some 10,000 people a day are flocking to the Grand Palais to visit the exhibition organized jointly by the Musée du Louvre and the Metropolitan Museum to celebrate "the century of impressionism." If this pace keeps up, the records established by Picasso and Tutankhamen will be broken. In other words, we are dealing here with a phenomenon that relates less to art than to idolatry.

The organizers apparently reckoned with this from the outset, for their guiding principle seems to have been the old theological axiom: the more absurd the thing, the easier it is to believe in it. Seldom have so many masterpieces been assembled to make up so unnecessary a show. The 42 pictures on display (12 from the Metropolitan, 12 from the Louvre and the rest from various public and private collections in Europe and the United States) provide no possibility of reassessing either the meaning of the impressionist movement — if there was such a movement — or the specific talents and problems of its members.

If impressionism had any meaning at all, surely it must have been in the crucial, miraculous years be-

as laborious and morose. No less large and disappointing is the selection of paintings by Renoir who dangerously skirts academic triviality. And if one decides to stow away masters like Bazille and Boudin, why not at least do justice to their gifts. Instead of being given a good look at the impressionists, we are forced to fall back on blind faith.

This is all the more unfortunate since they are currently under attack in "advanced" quarters. The occasion was therefore ideally suited for a re-examination. The argument against Monet and his friends can be summarized bluntly: all eyes and no brains. The first to claim this had been Gauguin: "They search around the eye," he observed about his erstwhile companions, "and not around the mysterious center of thought."

It is high time to refute this unfair accusation. And to do so, it is hardly necessary to depict the impressionists as scientists in paint. The role played by optical laws and photographic technique in their work has been vastly overstressed. Far more essential, as well as neglected, is the revolutionary intellectual phenomenon of their century: time. The intellectual world of the impressionists is less that of Chevreul, Rood or Helmholtz than that of

the moment that escapes history.

Now, the later 19th century had dreamed of such an escape to the very extent to which it felt caught up in time. The impressionists were unconsciously trying to provide their contemporaries with a vision of paradise — but a paradise accessible by the commuters' train. "Every man whom one forces to give up instinctive life," wrote Nietzsche in the very year that saw the group's first collective exhibition, "that man one cuts off from the roots of his strength: He will fade away. In this respect, art opposes history." Awareness of this dialectical relationship led the impressionists to define a new function for art in the modern world: reviving, within history, the antihistorical paradise. Specialists have yet to recognize the boldness and logic of that function. The public at large, on the other hand, has instinctively done so, as the prodigious success of the impressionist exhibition proves. No doubt it will repeat itself when the show moves to New York this winter.

tice, but 19th-century and 20th-century ones — and, at that, places and edifices that French tourist guides would never have thought of mentioning. Factories, waterworks, hotels, popular suburban districts . . . this is indeed a welcome revolution; for the first time, the state acknowledges that architectural creativity did not die with Napoleon.

Despite their obvious merits, the new dispositions imply some dangers. The first is formalism. Michel Guy, the Secretary for Culture, regards these measures as a mere beginning, as the initiation of a process that will eventually lead to the listing of all France's architectural past. That day, it will take a permit, not to build, but to tear down. Rehabilitation will have taken the place of renovation. This may sound utopian. It was utopian in the heyday of economic growth. In these days of crisis, however, negative planning has begun to take the fancy even of technocrats.

Yet even if it were that the old is usually

Larry: 10-31-74

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NYT Account.

Alex

OCT 31 1974

THE NEW YORK TIMES, WEDNESDAY, OCTOBER 30, 1974

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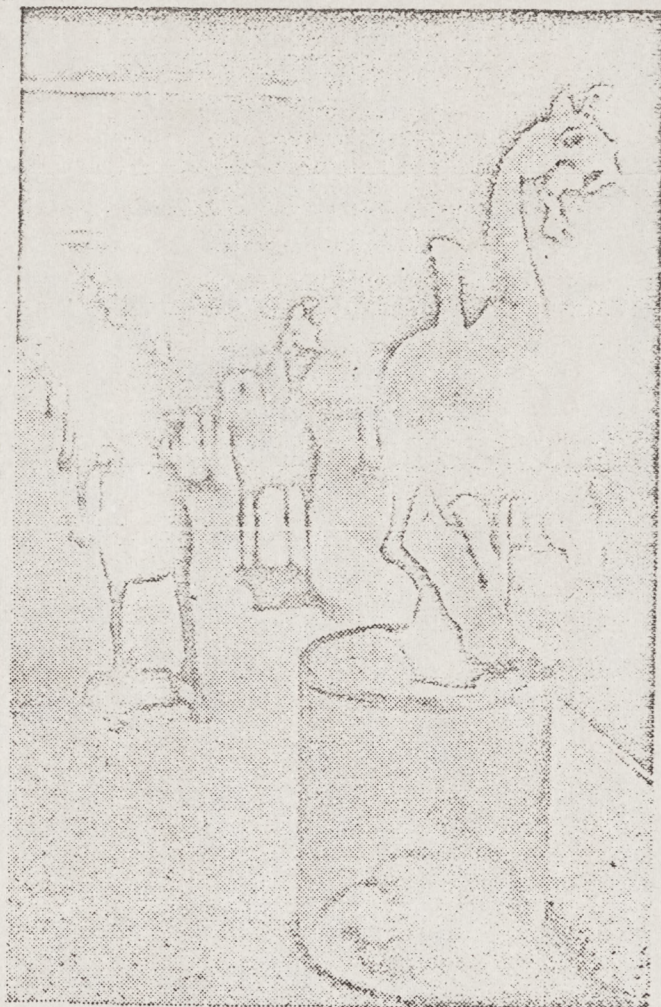
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FIELD
MESSAGE

U. S. INFORMATION SERVICE

UNCLASSIFIED

Classification

FROM: USIS Vienna

21

TO: USIA WASHINGTON
IOR/F

MESSAGE NO.

REF: CM-1196

Sept. 18, 1974

SUBJECT: Foreign Cultural Program by PRC

DATE

AGENCY USE

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ACTION

INFO.

One particularly unusual and effective cultural presentation by a foreign country in Austria during 1974 was the exhibit of Chinese archeological treasures which was previously shown by the People's Republic of China in Paris, London, and Stockholm.

The exhibit consisted of 385 objects of utility and art found in gravesites throughout China in a period from pre-Christian time to 1400 A.D. It was displayed in the Museum for Applied Art in Vienna for eight weeks (February 23 - April 21, 1974).

The exhibit was unusual because of the exclusivity of those countries permitted to show it, as well as on account of the uniqueness and never-before-seen quality of the objects. Finally, the current great interest in all things Chinese generated by the recent overtures to the West was reflected in the especially intense curiosity about this exhibit.

The arrangement for the showing was uniquely political and high level. An agreement for the exhibit was signed in a special treaty between the two governments; an act of the national legislature was required to guarantee the insurance costs and the Austrian government undertook all the costs of the exhibit itself.

The Museum went to great lengths to provide a setting which would meet the aesthetic demands of the exhibit, the security needs, and the expected onslaught of visitors. Twenty thousand square feet of space was made available, necessitating the removal of much of the Museum's regular collection. Sixty workmen prepared the special lighting and fixed features, under the supervision of an architect, some of this work and planning beginning in September 1973. Ten workmen under the direction of two Chinese supervisors worked for two weeks in actually setting up the exhibit.

(Agency: Please pass copy to CU/WE)

PAGE 1 OF 2

DRAFTED BY

Neil SHEAHAN, ACAO

DATE

Sept. 19,

APPROVED BY:

NDGARNETT, CAO

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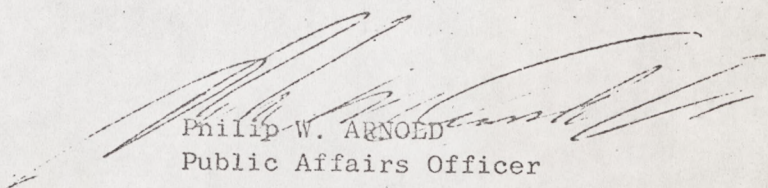
The Museum extended its usual hours of opening to 10 per day, and remained open every day. More than 240,000 visitors saw the exhibit, as many as 9000 per day in the last days of the showing. Ten especially trained guides were hired to handle the 536 tour groups, and parking places for tour buses were arranged. Thirty security guards were employed, and three to six security policemen were on hand (the latter from the day of the exhibit's arrival in Austria).

The Museum printed the catalog, rewriting parts of the original used in London, and added a special introductory historical note. It had to be reprinted twice, with a total of 55,000 copies sold (one to every fourth visitor compared to the Museum's normal ratio of 1:10).

Beside the film showings outside the Museum, which were provided by the PRC, the Museum presented a slide show on the premises for the visitors, who were charged a small fee. Books on related themes were sold by concession in the Museum lobby.

The cost of museum arrangements was about 380,000\$, most of which was recouped by catalog sales and entrance fees. In addition, the government guaranteed 55 million dollars against damage to the objects.

In summary, the exhibit was effective on three levels. Officially, it was a "plum" for Austria to be favored with the exhibit along with only 3 other European countries, though the PRC proved a demanding and stubborn negotiator. For experts it was an unusual opportunity to view Chinese artifacts which were well-documented geographically and chronologically. For the general public it offered a glimpse into a romantic and little known society, though the favorable impression was based on the achievements of historical China rather than of the modern PRC.



Philip W. ARNOED
Public Affairs Officer

Peking

China is moving ahead in the expansion of her international aviation services.

The inauguration this week of the Peking to Paris route was the second service opened within a month of the first to Europe.

Until last month, when the Peking to Tokyo route was inaugurated, international service of the Civil Aviation Administration of China (CAAC) was limited to contiguous countries and communist neighbours.

The next major service is expected to be to North America (Canada) by an extension of that service.

Art treasure to be shown in America

Kansas City, Oct. 31.

The Director of the Nelson Art Gallery said yesterday the State Department has signed an agreement with China to show a collection of Chinese art and artifacts in Kansas City.

The Director, Mr. Lawrence Sickman, said the exhibition will be seen in only two American galleries, the Nelson and the National Gallery of Art in Washington, DC.

The art and artifacts were excavated between 1949 and 1972 and include two world famous treasures, Mr Sickman said. These are the Flying Horse of Kansu and the jade and gold shroud of Princess Tou Wan.

Mr Sickman said the exhibition will be one of the largest international art loans ever to come to the United States.

Curators from China will accompany the exhibition, which will be in Kansas City from April 20 to June 8, 1975.

- UPI.

The Kansas City Times

(The Morning Kansas City Star)

The Kansas City Star Company, Owner and Publisher

MEMBER OF THE ASSOCIATED PRESS

The Associated Press exclusively is entitled to use for republication all local news published herein as well as all AP dispatches.

Vol. 107

Friday, November 1, 1974

No. 47

Great Art Treasures of China In Middle America

It is definite now. One of the great art exhibits of this or any other century—"The Archaeological Finds of the People's Republic of China,"—will be in Kansas City from next April 20 through June 6. The Chinese show is now at the Royal Ontario Museum in Toronto and will be at the National Gallery of Art in Washington from mid-December through mid-March. Thus Kansas City will be one of the three cities on this continent to have the show. The United States is the only country on this continent or in Europe that has had two cities given the honor. They are Washington and Kansas City.

This is a compliment not only to our center of geography but to the people of the region as well. The Chinese expect a hospitable reception and we have no doubt that they will get one. The Nelson Gallery, and Laurence Sickman, director, are modest about the whole business of representing the United States west of the Potomac in this matter. But there can be no question that the Nelson's Chinese collection and Sickman's pre-eminence in the field were factors in securing this monumental show. There are reports that San Francisco still is in a twit over its failure to secure it and that Los Angeles has not yet given up.

The point is, Kansas City, from next April through June, is going to become a world focal point of art and archaeology, with big tour groups and special flights moving into town from the far reaches of the continent. Toronto,

which has about twice the population of Kansas City but a somewhat smaller total population to draw on, has been averaging about 4,000 visitors a day during the week, and as the display draws to a close, something near 6,000 on weekend days. In Toronto the show has called for extraordinary measures in parking, public transit and hotel reservations. Unless reasonable preparations are made now, those problems could be magnified here. Kansas City already is getting help from the National Endowment for the Humanities (and thank God for federal aid to the arts). But this show is something that ought to involve a large community effort. The logistics of mounting and protecting the Chinese treasures is going to be a tremendous strain on the Nelson Gallery, and it will need all extra resources that are available.

The People's Republic of China is entrusting Kansas City and the United States with treasures that are beyond price. The antiquity of the exhibits—from something like 600,000 years ago up through the 14th century—is difficult enough to comprehend, even by the measure of Chinese civilization. It is all arranged in proper historical sequence. And beyond that, there is the romance in that it all was hidden for so long. These are new discoveries.

The Chinese show was a once-in-a-lifetime event for Paris, London, Vienna, Stockholm and Toronto. It will be the same for Washington and Kansas City.

Larry - Didn't know if you were getting any of the clips from Toronto - Don

Toronto Globe and Mail 16 Nov. 1974 In the black with the Chinese exhibit

BY WILLIAM MacVICAR

THE CHINESE Exhibition at the Royal Ontario Museum has already recouped the \$1-million it cost to mount and will make a profit as well. By the end of today, when it closes after 100 days in Toronto, the exhibition will have been seen by at least 425,000 people. Noah Torno, chairman of the Chinese Exhibition Council (the corporation formed to oversee the show) calls it "a success in every sense" and, though final figures will not be available for some time, says "we're in the black."

An average of 3,200 visitors a day—320,000 in all—would have been enough for the ROM to meet expenses. But attendance has been at least a third more than minimum expectations. There were more and more people queuing up outside the museum as the exhibition entered its final week. Last Wednesday, for instance, 7,895 visitors filed past the showcases containing the 385 Chinese archeological finds valued at more than \$50-million. That's double the usual weekday average in the exhibition's early days. And had there not been a Toronto Transit strike from Aug. 12 to Sept. 4, Torno speculated, they might have come close to their "utopian" goal of half a million.

There was, however, no financial risk involved in bringing the exhibition to Toronto, Torno said. "We had a group of friends on a standby basis" who would make up any losses if the exhibition had trouble meeting its quota.

The goal of 320,000 as a break-even point was selected by guess and estimate. They had an expert to consult, however. Guy Pearce was brought over as exhibition manager. He was responsible for both the fabulously successful King Tutankhamen show and the Chinese Exhibition in London which drew over 700,000 people. Based on his experience, it was possible to make a prediction about crowds, how many visitors would buy catalogues (the 50,000 ordered originally have been sold out for three weeks), how much would be spent in the gift shop and so on.

One unknown factor was how Canadian visitors would re-

spond to standing in queues. This is no problem in London where people waited in line for the King Tutankhamen exhibit for up to four hours. Torno thinks that there is an optimal length for a line—too long, and people will shy away, too short and it will not attract curious passersby.

The advance booking tickets—which allowed groups that paid a premium price (\$4.50 as against the usual \$2.50) to enter the exhibition without queuing up—contributed to the financial success, though the exhibition was not dependent on the extra revenue, Torno said. More people than expected, especially out-of-towners, took advantage of the advance booking. In fact, there were organized tours from as far away as San Diego and Seattle.

All provinces, all U.S. states (about a quarter of visitors were from the U.S.) and a large sampling of other nations were represented, Dennis Brown, public relations manager for the ROM, said. "In fact, one Londoner who missed the exhibition in his own city came all the way over here to catch up

with it." Among the many visitors were politicians, military attachés, and many entertainers passing through Toronto, like Lena Horne, Tony Bennett, Lorne Greene and Larry Mann. Among the political visitors was one high U.S. Government official who, deciding to see the exhibit on the way to the airport, kept a cab waiting outside the museum with meter running for 45 minutes.

And Barbara Stevens, associate curator for the Far Eastern department, repeats a story (with the caution that it may well be apocryphal) that has circulated through the ROM about a woman who set out to see the show but changed her plans when she saw the small display case of Chinese artifacts in the Museum subway stop. "If that's the Chinese Exhibition, I'm not going to leave the subway," she is reported to have said.

Whatever else the exhibition may have accomplished, it has certainly enhanced interest in the Chinese people and their long history. One sign of this is the number of visitors who have taken advantage of the museum's Introduction to

China tour, a background to the exhibition which makes use of the ROM's own extraordinary collection of Chinese artifacts. Budgeting was for 10,000, but attendance has far exceeded that.

In any event, when the Chinese Exhibition leaves for the last two stops on its tour (Washington, D.C., and Kansas City, Mo.) before returning to mainland China, presumably forever, it will leave more than memories. Torno quotes Mayor David Crombie, who saw the show Thursday morning, as saying "The exhibition is a good thing for Toronto and a good thing for the ROM." Torno adds to this sentiment. He thinks the great response to the exhibition has established the great interest there is in and around Toronto for such offerings, and is evidence of the need for the ROM's expansion. "It's possible that the Tutankhamen exhibit may go on tour, and the Iranian jewels. Now, there is no such tour that would not include the ROM. The Chinese Exhibition has paved the way for anything that may come in the future."



Opening crowd at Chinese Exhibition with Mrs. Leger (centre), wife of the Governor-General.



THE EXHIBITION OF
ARCHAEOLOGICAL FINDS OF THE
PEOPLE'S REPUBLIC OF CHINA

THE EXHIBITION OF
ARCHAEOLOGICAL FINDS OF THE
PEOPLE'S REPUBLIC OF CHINA

National Gallery of Art
Constitution Ave. & 6th St., N.W.
Washington, D. C. 20565

December 13, 1974

through

March 30, 1975

Open 10 a.m. to 5 p.m.

December 26 through December 31

Special Christmas week hours:

10 a.m. to 7 p.m.

The Gallery will be closed
Christmas Day and New Year's Day

In overwhelming majority, sensible persons will be drawn to the "Exhibition of Archaeological Finds of the People's Republic of China" by the sheer magnificence of so many of the objects being exhibited. In this respect, however, other great Chinese exhibitions of the past have had their own high claims. Whereas no previous Chinese exhibition ever held, at any time or place, has remotely matched the present one for rich historical interest. (The exhibition begins December 13 at the National Gallery of Art.)

Even the dreary catalog has its own historical political implications. The same splendors were displayed in Paris and in London in the period of Prime Minister Chou En-Lai's beneficent ascendancy in Peking. The idea was then gaining ground in China that scholarship should be truly scholarly instead of being ludicrously warped by the party line. Thus in Britain, for instance, the Peking government permitted the exhibition catalog to be prepared by Professor William Watson. (The resulting masterpiece of concise learning should be ordered from London through your nearest bookstore, if you have been really excited by the Chinese exhibition here.) Now, however, a new time of political ferment is well under way in Peking. The extreme left is bidding for power and is led by Chairman Mao Tse-tung's formidable wife, Mme. Chiang Ch'ing. In the changed climate Peking refused to permit anything like the Watson catalog to be used in this country; and the Chinese-preferred substitute, though never positively misleading, is always safely uninformative.

That is just the beginning of the story, however, for carefully controlled scientific excavation was most rare in China before the Communist triumph. Yet only this kind of excavation can provide secure, firmly dated contexts for the objects discovered. Thus many of the objects and works of art in the present exhibition have in one way or another significantly enriched the history of the Chinese people, which is the strangest, the most majestic and the longest history of any nation still in business on the face of the earth. And the purpose of the present report will be to give a few samples of this proud freight of historical meaning that so many of these things carry.

Joseph Alsop is a syndicated writer whose column appears regularly in The Washington Post. He visited the People's Republic of China in late 1972.

Consider, for example, the pottery tomb figure on the facing page, which achieves such splendid monumentality although the kneeling lady is under two feet high. To begin with, the lady is something of a milestone in the history of Chinese art. Fairly recently, Professor Watson and our own Professor Max Loehr independently proposed the highly significant formulation that Chinese art in fact went through two major, markedly different phases, with the second "naturalistic" or "representational" phase beginning rather more than two millenia ago. The kneeling lady provides a halfway-solid date for this Renaissance-like mutation in China; for she was made as part of the tomb-furniture of Ch'in Shih Huang Ti, "the first universal Emperor of Ch'in," who died in 210 B.C. She is in truth the earliest surviving fully successful, fully naturalistic portrayal of the human figure in the long story of Chinese art.

Consider, too, the truly staggering associations of this small but brilliant piece of sculpture in clay! In the whole of Chinese history, there is no other figure precisely resembling "the first universal emperor," with the possible exception of Chairman Mao himself. Ch'in Shih Huang Ti waded through oceans of blood to unify China. He made a vast clearance of the accumulated religious and political debris of the Chinese past. He built an entirely new structure of state power, which sustained the Chinese Empire for more than two millenia. He standardized everything, from the forms of Chinese writing and the widths of chariot axles to the weights and measures. (You will see one of his approved measures in this show.) He also burned the books; for he was a brutal Stalinist over two thousand years before Stalin. For all his triumphs, however, he was not beloved; his dynasty fell shortly after his death; and he was execrated thereafter as Chinese history's monster until the Communists took power. He is revered now, for Chairman Mao has specifically and publicly compared himself to Ch'in Shih Huang Ti. And if you want to understand the mysterious political attack in Peking today on wicked but un-named "Confucianists," you have only to recall that the dynasty succeeding the Ch'in revived Confucianism; and the Confucian scholars, in turn, were the leaders in execrating Chairman Mao's hero and model.

Continued on page 22

Pottery figure of seated woman; Ch'in dynasty (136) □

Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

Blueprint Replica" working. No. A803— Ford 4000 tractor with retractable wheel. In

NO. 425

Blueprint Replica" Harvester 180 Farm dumping action and No. 426—Internal action steering, No. 425—Internal operated bucket, crank digs, and real rubber cast metal. And all three

Ace Harvester
Ames Dredge
Ben Franklin
Central Tractor
Dart Dredge
Joe, The M

Ox scapula; Shang dynasty (88)

Bronze ritual vessel with lid; Western Chou Dynasty (93)

Bronze ritual food vessel; Shang dynasty (Catalog number 86)

Cat. Nos. 86, 88:

This bronze vessel and the inscribed shoulder bone of an ox are here to betoken China's beginnings. These beginnings are exceptionally mysterious if you assume, as I do, that China only started to emerge as an identifiable, separate cultural entity when a rich state with an advanced bronze technology succeeded the neolithic villages of the proto-Chinese. The very earliest Chinese bronzes we now have—for example, No. 75 in the exhibition catalogue, which is some hundreds of years older than the one shown above—bewilderingly display a most sophisticated technique of bronze-making. So where the devil did this bronze technology come from? And at what time and in what form did it first appear in China? The question is crucial, for bronze weapons all but certainly permitted the establishment of the first true state in China, by conferring on the bronze-users a great military advantage over the users of stone weapons. But although interminably debated by regiments of scholars, the question of the origins of Chinese bronze-making has never been satisfactorily answered. For what that may be worth, I myself think that the answer may one day be found under thirty or forty feet of silt; for I further think the capital of the Hsia dynasty must have been deeply buried, nearly 3,000 years ago, by one of the Yellow River's devastating changes of course. The Hsia dynasty was the first in the Chinese tradition; but it should be noted that a great many Western scholars still reject the Chinese tradition.

It should also be noted, however, that almost every Western scholar regarded the Hsian traditional

successor, the Shang dynasty, as entirely mythical until its last capital, at Anyang on the Yellow River, was first excavated by the Academia Sinica in 1929-36. The Anyang excavations were then continued by the Communist government, beginning in 1950; and fruitful work was also done at the site of the earlier Shang capital, Cheng-chou, not enormously far from Anyang. The results were wildly exciting for anyone seriously interested in the puzzles of the past; but they were also profoundly ironical.

To begin with, the Chinese tradition was fully justified. The Shang dynasty, now considered to have lasted from about 1600 to about 1050 B.C., was proved to be fully historical. The Chinese were shown to be dead right in having assigned a Shang date to their most elegant, technically accomplished archaic bronzes—so that the very best strangely appeared at the beginning of the huge series of superb archaic bronze vessels! Most of the Shang names on the traditional Chinese king lists were also found on the "oracle bones" like the ox scapula shown above. (The Chinese at this period divined the future by applying heat to the scapulae of oxen or the breast plates of tortoises, "reading" the meaning of the resulting patterns of cracks; and this kind of divining was mainly done on behalf of the ruling house.) All these discoveries enormously upset the Western scholars, who had believed the exact opposite. On the other hand, the Chinese scholars were just as profoundly upset, because they all believed, or at least wanted to believe, the Confucian tradition of the wisdom and virtue of the "former kings." The oracle bones revealed that the Shang kings spent most of their time either making war or hunting. The immensely pompous royal tombs revealed that the Shang had practiced human sacrifice on an

enormous scale. It was all sadly unsettling for everyone, even though archeology had added over half a millenium to China's documented history.

Cat. No. 93:

This splendid archaic bronze wine jar is another ritual vessel, a bit younger than its neighbor on the page—for it dates from the 10th century B.C. It was dedicated to an ancestor, and like all these vessels of the early period, it was made to be used sacrificially—probably as a container for wine. Its date places this bronze in the early Western Chou period, when a new people, the Chou, had surged out of Western China and conquered the decadent Shang. Thus China's remorseless expansion began. Whereas Shang China, at the utmost, comprised no more than a couple of the existing provinces along the Yellow River, Chou China comprised much of modern north China. As portrayed by Professor Herrlee Glessner Creel, the dean of American Sinologists, Western Chou China was a powerful, strongly ruled empire unified by the double effects of two large standing armies, and the serious barbarian pressures both within and without, that naturally resulted from the extensive new Chou conquests. The vast majority of other Western scholars still reject this revolutionary view of Creel's; for China at this early date is supposed to have been a morass of largely independent feudal states. But Chinese Communist archeology has unearthed several seeming-proofs of Creel's theory, most notably a huge inscribed bronze now in the Sian museum but not, alas, in this exhibition.

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1992

Bronze monster mask and ring;
Warring States (135)

Bronze figures of leopard;
Western Han dynasty (150-151)



Cat. Nos. 135 and 102-110:

Even in times of direst trouble, the Chinese have never ceased to be richly creative; and these objects have been chosen to illustrate that striking fact. The chime of nine ritual bells—for bells are what they are, designed to be rung by striking on the nipples along their sides—belong to the Spring and Autumn period; and the superb monster mask with attached ring was either the handle of a princely coffin or the ornament of a palace door in the period of the Warring States. The Spring and Autumn period extends from the late 8th to the early 5th century B.C., and the Warring States period, from the early 5th century until the late 3rd century B.C. The beginning was the weakening of the Western Chou dynasty, and the transfer of its capital Eastwards to Loyang. The end was the extirpation of the last lingering remnant of the Chou royal house; the leveling of the ancient altars "of the earth and the grain"; and the formal inauguration of Ch'in Shih Huang Ti as the first Emperor in 221 B.C.

The two periods were mainly divided by differences in the scale and ferocity of China's internal conflicts, although there were other vast changes, too, such as the increasingly widespread use of iron. But although warfare in the Spring and Autumn period was somewhat less bloody and cruel than it became later, it cannot have been a happy time. Confucius, who lived in the 6th century, had little that was good to say of his own times, and was constantly calling for a return to the ways of the "former kings," when he said that China was peace-

ful and united. (If Professor Creel's theory is eventually accepted, as I think it will have to be, the historical view of Confucius will be three-quarters justified—although this earlier peace and unity of China must have owed far more to the two standing armies of the Western Chou rulers, than to the rites and benevolence Confucius loved to emphasize.) The theme of the Spring and Autumn period was a contest for the "hegemony" of China among the larger princely states, which still paid a kind of ghostly deference to the supposedly supreme Eastern Chou kings. Even in this period, however, small states had begun to be snuffed out. The chime of bells is a souvenir of one of these political extinctions; for the bells most probably belonged to a Marquis of Ts'ai, who had seemingly taken refuge in a neighboring large state, Wu, when his own Ts'ai was conquered by another large state, Ch'u.

This was in the very early 5th century B.C. The odd thing is that the continuous worsening of China's most cruel and prolonged time of troubles not only did nothing to dampen the vitality of Chinese art, as one can see from the marvelous vigor of design of the coffin-handle or door-ornament, in addition, amid the treacheries and massacres, the sanguinary battles and the extinctions of ancient polities, the richest intellectual ferment in China's history continued without a pause. After Confucius came Mencius. After Lao Tzu, whose date is early but uncertain, came the greatest of all the Chinese mystics, the magical Chuang Tzu; and along with many other philosophers, these dreadful times produced another inspirer of Chairman Mao, the

great military theorist, Sun Tzu, as well as the ultimate inspirer of the first Emperor, China's primordial Stalinist-before-Stalin, the Lord Shang. The Chinese therefore speak of "the hundred schools" (of thought); and this was what Chairman Mao was referring to when he declared: "Let the hundred flowers bloom; let the hundred schools contend." One must add that Chairman Mao's promise of freedom of speech was costly to those who ineffectually acted upon it; for they were soon executed or sent to internment camps in great numbers.

Cat. Nos. 150, 151:

The leopards are of gilt bronze, exquisitely inlaid with silver and garnets; and they come from the extravagantly rich tomb of Prince Liu Sheng and Princess Tou Wan, the celebrated couple who were buried in funeral suits of jade. In more than one way, the leopards illustrate what may be called the leads and lags of history. Stylistically, to my eye at least, they hark back to the time before the easy and absolute naturalism of the tomb figure made for Ch'in Shih Huang Ti. Politically, too, they are linked to another kind of harking back. When the Ch'in dynasty fell and the Han dynasty replaced it, the Han rulers partly went back to the old ways in reaction against the terrible Ch'in despotism. One of these returns was the revival of Confucianism—so that current attack on wicked Confucianists is really about the succession to Mao Tse-tung. Another far more temporary return was a partial revival of the great local fiefs that Ch'in Shih Huang Ti had brought to an end. Prince Liu Sheng ruled such a fief.



Bronze tigers and a boar; Western Han dynasty (205)

Cat. No. 205:

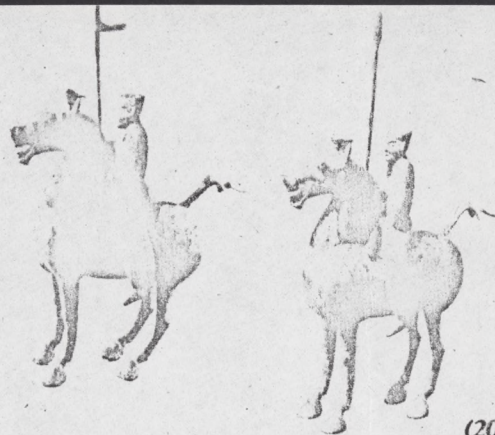
Historically, this strange plaque is one of the most significant objects in the whole marvelous Chinese exhibition. To begin with, it has nothing to do with Chinese art of the 2nd or early 1st centuries B.C.: in fact the magnificent design of a giant wild boar being attacked by two tigers recalls the animal style of the peoples of the Eurasian steppe. The truth is that in the tombs of the kings and nobles of Tien, near Kunming in the remote but lovely southwestern province of Yunnan, the Chinese Communist archeologists have now dug up an entirely new bronze culture of the richest and most curious kind.

The people were cattle raisers rather than farmers in the Chinese manner; and they followed their herds. Thus, even the king's dwelling was a quasi-temporary structure, built on tall posts like Corbusier's pilotis, with walls of woven bamboo and a thatched roof weighted down by heavy external beams in the manner of the roof on the Japanese Grand Shrine at Ise, which also has wooden pilotis. I saw the bronze model that the foregoing description is based upon when I went to China in 1972. The structure I have described was merely the support for a scene of human sacrifice or execution that was being enacted by an enormous cast of tiny bronze actors on the structure's veranda. All in all, it was one of the strangest and most puzzling ancient objects I have ever laid eyes on.

This is worth noting, because it does not seem to me that the true strangeness, the intense idiosyncrasy, of this newly discovered Yunnanese bronze culture is at all adequately conveyed by the selec-

tion of objects in the present exhibition. The bronze ornament composed of horned bull masks, figures of bulls and snakes (Cat. 204) is sufficiently macabre, to be sure; but if you go to Kunming, as I did, you will discover that this piece is only one of a series of ornaments and cult objects that are equally surprising. The hints of cultural links are even more bewildering—to the animal style of the Eurasian steppe and to the most ancient architecture of Japan, as already noted, but also and above all to Southeast Asia. As already noted, hints of links to the contemporary art of Han China are far more slender, in contrast; although the Tien tombs contained some imported Chinese objects, and even a gold seal granted to a King of Tien by a Han Emperor.

Consequently, I got into bad trouble in Kunming by asking the Chinese archeologists about the racial origins of the people who were responsible for the amazing, newly found bronze culture of Yunnan. The people were Chinese, naturally, came back the indignant answer. The truth is that any hint of Chinese expansionism is a fearful violation of the party line. Yet in reality, the peoples of China south of the Yangtze River were in great majority most emphatically not Chinese in the 2nd century B.C. Instead, these tribes and races of the most diverse character disappeared one by one, over a period of many centuries extending even down to the present time, as they were one by one absorbed and digested by the powerful and unique process of persistent Chinese expansion. The same process has made most of Manchuria Chinese during the present century, and it may well make Tibet Chinese in the next century.



Bronze horseman; Eastern Han dynasty (210)



Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

Painted pottery figure of horseman; Tang dynasty (274)

Cat. Nos. 206, 207, 209, 210:

Most people, by now, have heard of the celebrated Flying Horse, which can also be seen at the National Gallery. In fact, however, the Flying Horse was only the special favorite in the enormous stable of a Chinese military governor on the remote northwest frontier in the 2nd century A.D. The pair of unsaddled horses shown above were the other personal mounts of General Chang Yeh-chang, while those with mounted men are almost certainly horses of his guard with guardsmen in the saddle. Note that the first two appear to differ in type from the more barrel-chested horses of the General's guard. There is a good reason for this difference; for the General's own mounts, including the Flying Horse, all belong to the famous strain of "blood-sweating" horses that the Chinese began to import from Ferghana, halfway across Asia, after the Han dynasty embarked on a long career of conquest in Central Asia. The guardsmen's horses have much more blood of the ancient Chinese strain, which was stockier, smaller and less swift.

General Chang, one is tempted to conclude, much preferred horses to people. To begin with, it was an exceedingly rare piece of self-indulgence to have tomb figures made of bronze; and it is hard to think of any other group of tomb figures of a quality to match General Chang's—which he of course considered in his own lifetime. To go on, this large group of tomb figures really amounts to the General's entire stable turned out of doors, with his guardsmen, his carriages, and his more humble carts and wagons duly attached to the horses that were normally assigned to them, but with the General's own mounts grandly unsaddled and unharnessed.

Pottery figure of lady
with three color glaze;
Tang dynasty (300)

Gold pedestal bowl; Tang dynasty (305)

Pottery figure of actor in character;
Yuan dynasty (359)

Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

But there are other points General Chang's horses also make. They offer unassailable proof, for instance, that stirrups were not yet in use in China as late as the 2nd century. Thus, we are still left face to face with the mystery of the origin of stirrups. Somewhere on the East Asian steppe, most probably; but where and by whom was the invention made? It must have been between the 2nd and 6th centuries A.D., for stirrups had come to Europe by the latter date. If they had not been invented or had failed to come to Europe, one must add, there could have been no European feudalism of the sort that developed in the Dark and Middle Ages. For heavily armored horsemen were the backbone of feudalism; and an armored horseman is so top-heavy that a minor shock will knock him out of the saddle, unless he has stirrups to anchor him.

It is worth noting, too, that frontier defense was what made General Chang rich and powerful enough to afford such splendid tomb figures. The war between the settled Chinese and the peoples of the steppe went on for millenia, beginning at least as early as Western Chou times and not ending until the Emperor Ch'ien Lung's final subjugation of Mongols in the 18th century. The nomad incursions that General Chang was on the frontier to stop began to succeed on a large scale soon after the fall of the Eastern Han dynasty, which in turn took place soon after General Chang's lifetime.

Cat. No. 274:

This magnificent pottery model of a mounted man represents one of the non-Chinese grooms that the great families of Tang times (A.D. 602-906) liked to import from Central Asia. By then China

had once again been re-united and thoroughly renovated by another of Chairman Mao's models and heroes, the first Emperor of the exceedingly brief Sui dynasty. As happened about 700 years earlier, with the dynasty of Ch'in Shih Huang Ti, the burden imposed by the Sui was unbearably heavy; so the Chinese people gave a great heave, (which really is the form Chinese revolutions have taken). Thus the Tang dynasty came to power, just as the Han dynasty came to power after the Ch'in. Both successor dynasties benefitted vastly by the radical renovations of the country that had just been carried out. Both were less Stalinist and more human than their predecessors; and there is no doubt at all that they were the most successful dynasties in the whole history of the Chinese Empire. One wonders therefore, if this odd pattern will repeat itself in the near future. Chairman Mao is known to fear just that.

I saw the tomb where the muscular rider on his fine horse was found when I went to China in 1972; and this was an experience worth recounting. In brief, the tomb belonged to the Princess Yung-Tai, who was first killed and then most splendidly buried by her grandmother, the Empress Wu. Until recently, the Empress Wu was the recognized she-monster of Chinese history, just as the first Emperor was the recognized he-monster. She acquired unique power when her Emperor-husband died; and she all but succeeded in replacing the Tang dynasty with a new Wu dynasty; for she favored her own relations. She was a highly efficient ruler of China; and in the late 7th and early 8th centuries, she was unquestionably the richest and most powerful monarch on the face of the earth. All the same, she really was not a nice woman. She had

been jealous of a harem-rival, for instance, before the power was entirely gathered into her own hands. She therefore reduced her rival's arms and legs to stumps that ended at the knees and elbows; she threw her into a pig-stye; and from time to time, she used to visit the unlucky lady at feeding time—when she had to eat as a sow does, of course, because of her want of hands and feet. After recalling this charming story, I wickedly asked the provincial archeologist who was then guiding me what it was now correct to think about the Empress Wu. "More positive than negative," was the prompt answer.

Cat. Nos. 300, 305:

You might not guess it, but the tomb figure of the plump beauty and the marvelous golden bowl have their own odd link. At no time in Chinese history except the 8th century A.D., has fat ever been considered to add to feminine charm. But in the golden epoch of the truly golden Tang dynasty, plump women were much admired. We can tell this not only from the tomb figures, but also because Chinese history's most fatal charmer, Yang Kuei Fei, is known to have been decidedly plump.

In his old age, the Emperor Ming Huang became the abject slave of Yang Kuei Fei. She did everything she could, in turn, to further the career of a Tang general of Turkish origins, An Lu-shan. She succeeded so well, too, that An Lu-shan acquired overweening military power and finally rebelled against his imperial employer. The dreadful rebellion of An Lu-shan scarred the whole face of the land, and even after the rebels had been beaten, the Tang dynasty remained permanently weakened.

Continued on page 40

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Still, the durability of the predictions about Dawkins and resentment at his supposed grooming—although he is by no means alone in being trained for leadership—nurture envy. That is a constant. There is an immediate reason for his taking cover and avoiding interviews.

In late October the *Army Times* carried a little squib predicting that Dawkins was about to be promoted to full colonel "under zone." In mid-November he was, and he became the first of his West Point class to make temporary bird colonel in the Army (some classmates have made it in the Air Force). That in itself probably was not enough to make Dawkins head for a foxhole. Five per cent of underzone officers receive accelerated promotion on every list. The headline was the bomb load. It asked, "STAR FOR DAWKINS BEFORE 40?" and went on to say that if he became a colonel at 36, he "would have a good shot" at becoming a general "before or soon after his 40th birth-

tion, and he, as the youngest on the colonel's list, will be the last to achieve permanent rank. Further, promotions can be held up. According to Major General Chester Clifton, former military aide to President John Kennedy, the promotion to full colonel of Lieutenant General Sidney B. Berry, Jr., present Superintendent of West Point, was held up for a year when one of the *Luce* magazines went overboard in his praise.

Dawkins, who prefers to sidestep head-on encounters and who talks rather like a term paper when he is being formal, says, "These things are rather major negatives. Anytime that a personality gets publicity, it is a liability professionally because this is a very competitive group, and they don't particularly like the idea of anybody being (long pause) kind of (another long pause) given special attention."

His manner of resistance is worth dwelling on as it reveals some otherwise not eas-

Continued on page 41

Chinese, from page 25

The golden bowl also formed part of a rich and extraordinary treasure that was hastily buried by its owner, probably a Tang prince, when the Tang dynasty's superb capital near modern Sian was about to be destroyed by An Lu-shan and his rebels.

The bowl is one more sign of the amazing cosmopolitanism of China in Tang times, like the fashion for central Asian grooms, and even, I suspect, the fashion for plump women—which also has a hint of central Asia in it. Much of the best Tang metal work in fact shows very strong Iranian influence; and this bowl is a good example of that trend.

Finally, as to Cat. 359, this figure of an actor, from the time after Kublai Khan's conquest of China in the late 13th century, has only been included because the actor is such an obvious charmer playing a good character part. The Chinese can be very witty when they wish to, and also think it safe.

is what you are going to do." Inclusion is the pitch. In presently resisting publicity, though he did it with a will and a stubbornness that should delight his Army competitors, Dawkins wheeled up persuasion and cast his objections in the form of preference. Himself never mentioning the *Army Times* item and explaining only that he thought a piece now "would be detrimental to my career," he repeated, "I would prefer that piece not be written . . . I would prefer that you bend your efforts toward something else . . . I would rather talk about it, maybe, in the spring." It emerged very sharply that Peter Dawkins was a man accustomed to having his druthers. When the time he did not get them, responded by cooperating approximately to the extent of a prisoner of war giving name, rank and serial number.

Pete Dawkins is big, loose, likable man with an air of enjoyment about him that sets him apart from the legions who spend their time demonstrating how miserable they are. He has a serene, confident smile and an ebullient laugh, toothy enough to rival that of the Kennedys. His light eyes have that translucent quality that often gives the appearance of contact, being worn. His ears tend to stick out, and he has a jaw, once fractured at hockey (in which he won other blue) in a game at Ford. His bearing is relaxed and his coursing determination visible only when he is seen on a playing field with ball under his arm. That calls to mind the 1953

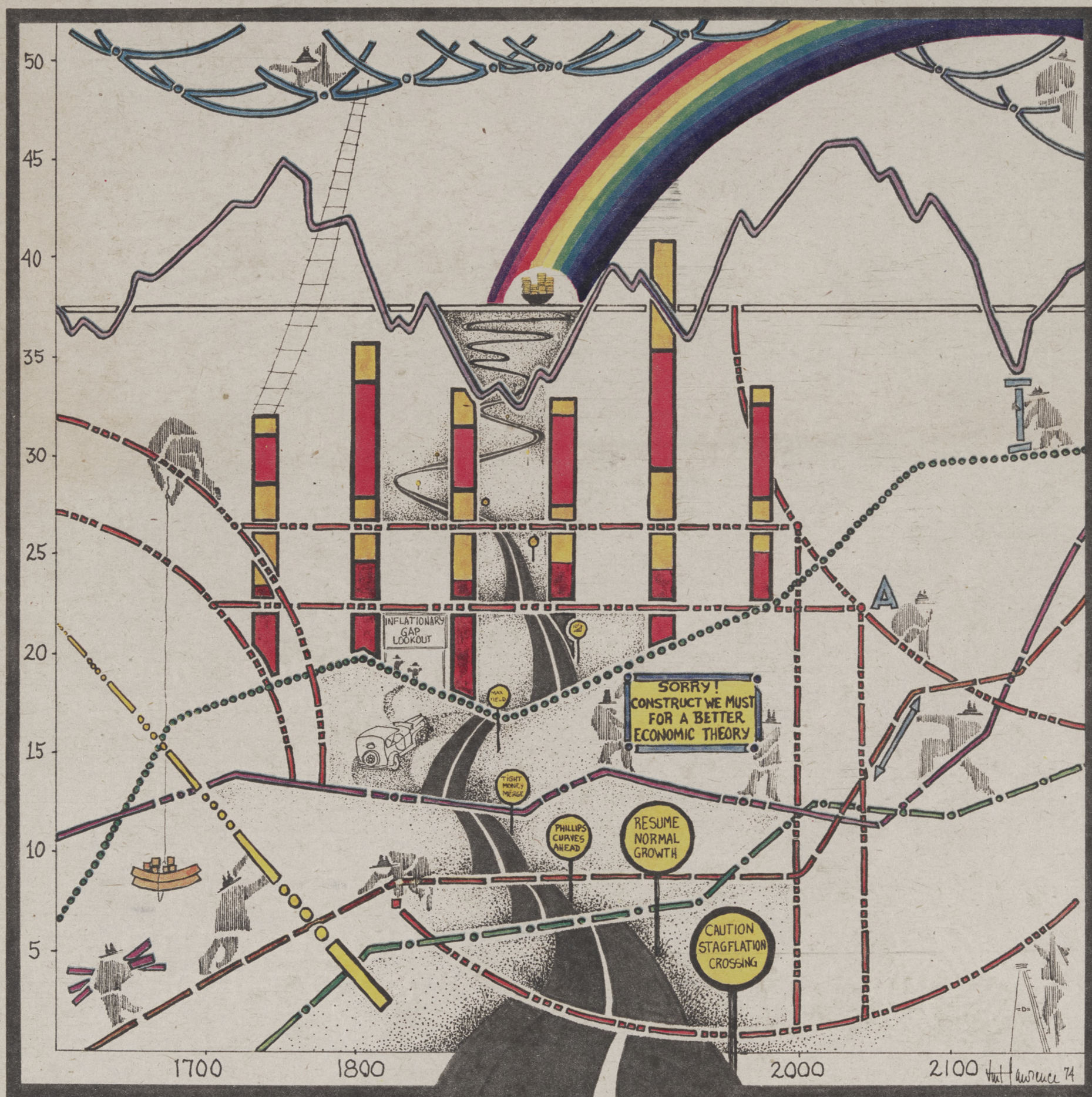
Joe Alsop

Potomac

Joseph Alsop on the Chinese Exhibition

Pete Dawkins Now

The Economists' Establishment



12/8/1974

The Chinese Exhibition

By Joseph Alsop

In overwhelming majority, sensible persons will be drawn to the "Exhibition of Archaeological Finds of the People's Republic of China" by the sheer magnificence of so many of the objects being exhibited. In this respect, however, other great Chinese exhibitions of the past have had their own high claims. Whereas no previous Chinese exhibition ever held, at any time or place, has remotely matched the present one for rich historical interest. (The exhibition begins December 13 at the National Gallery of Art.)

Even the dreary catalog has its own historical political implications. The same splendors were displayed in Paris and in London in the period of Prime Minister Chou En-Lai's beneficent ascendancy in Peking. The idea was then gaining ground in China that scholarship should be truly scholarly instead of being ludicrously warped by the party line. Thus in Britain, for instance, the Peking government permitted the exhibition catalog to be prepared by Professor William Watson. (The resulting masterpiece of concise learning should be ordered from London through your nearest bookstore, if you have been really excited by the Chinese exhibition here.) Now, however, a new time of political ferment is well under way in Peking. The extreme left is bidding for power and is led by Chairman Mao Tse-tung's formidable wife, Mme. Chiang Ch'ing. In the changed climate Peking refused to permit anything like the Watson catalog to be used in this country; and the Chinese-preferred substitute, though never positively misleading, is always safely uninformative.

That is just the beginning of the story, however, for carefully controlled scientific excavation was most rare in China before the Communist triumph. Yet only this kind of excavation can provide secure, firmly dated contexts for the objects discovered. Thus many of the objects and works of art in the present exhibition have in one way or another significantly enriched the history of the Chinese people, which is the strangest, the most majestic and the longest history of any nation still in business on the face of the earth. And the purpose of the present report will be to give a few samples of this proud freight of historical meaning that so many of these things carry.

Joseph Alsop is a syndicated writer whose column appears regularly in *The Washington Post*. He visited the People's Republic of China in late 1972.

Consider, for example, the pottery tomb figure on the facing page, which achieves such splendid monumentality although the kneeling lady is under two feet high. To begin with, the lady is something of a milestone in the history of Chinese art. Fairly recently, Professor Watson and our own Professor Max Loehr independently proposed the highly significant formulation that Chinese art in fact went through two major, markedly different phases, with the second "naturalistic" or "representational" phase beginning rather more than two millenia ago. The kneeling lady provides a halfway-solid date for this Renaissance-like mutation in China; for she was made as part of the tomb-furniture of Ch'in Shih Huang Ti, "the first universal Emperor of Ch'in," who died in 210 B.C. She is in truth the earliest surviving fully successful, fully naturalistic portrayal of the human figure in the long story of Chinese art.

Consider, too, the truly staggering associations of this small but brilliant piece of sculpture in clay! In the whole of Chinese history, there is no other figure precisely resembling "the first universal emperor," with the possible exception of Chairman Mao himself. Ch'in Shih Huang Ti waded through oceans of blood to unify China. He made a vast clearance of the accumulated religious and political debris of the Chinese past. He built an entirely new structure of state power, which sustained the Chinese Empire for more than two millenia. He standardized everything, from the forms of Chinese writing and the widths of chariot axles to the weights and measures. (You will see one of his approved measures in this show.) He also burned the books; for he was a brutal Stalinist over two thousand years before Stalin. For all his triumphs, however, he was not beloved; his dynasty fell shortly after his death; and he was execrated thereafter as Chinese history's monster until the Communists took power. He is revered now, for Chairman Mao has specifically and publicly compared himself to Ch'in Shih Huang Ti. And if you want to understand the mysterious political attack in Peking today on wicked but un-named "Confucianists," you have only to recall that the dynasty succeeding the Ch'in revived Confucianism; and the Confucian scholars, in turn, were the leaders in execrating Chairman Mao's hero and model.

Continued on page 22

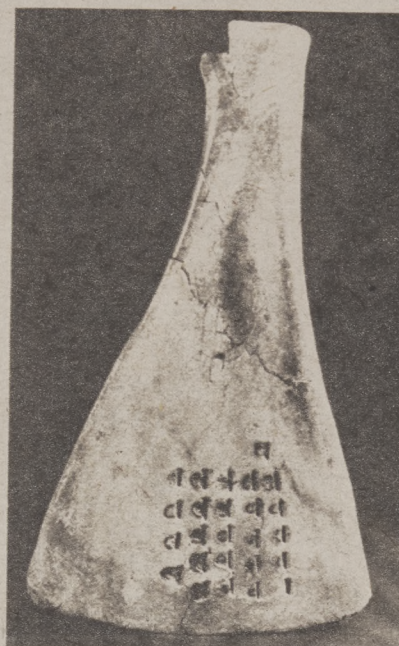
Pottery figure of seated woman; Ch'in dynasty (136) □

Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973





Bronze ritual food vessel; Shang dynasty (Catalog number 86)



Ox scapula; Shang dynasty (88)



Bronze ritual vessel with lid; Western Chou Dynasty (93)

Cat. Nos. 86, 88:

This bronze vessel and the inscribed shoulder bone of an ox are here to betoken China's beginnings. These beginnings are exceptionally mysterious if you assume, as I do, that China only started to emerge as an identifiable, separate cultural entity when a rich state with an advanced bronze technology succeeded the neolithic villages of the proto-Chinese. The very earliest Chinese bronzes we now have—for example, No. 75 in the exhibition catalogue, which is some hundreds of years older than the one shown above—bewilderingly display a most sophisticated technique of bronze-making. So where the devil did this bronze technology come from? And at what time and in what form did it first appear in China? The question is crucial, for bronze weapons all but certainly permitted the establishment of the first true state in China, by conferring on the bronze-users a great military advantage over the users of stone weapons. But although interminably debated by regiments of scholars, the question of the origins of Chinese bronze-making has never been satisfactorily answered. For what that may be worth, I myself think that the answer may one day be found under thirty or forty feet of silt; for I further think the capital of the Hsia dynasty must have been deeply buried, nearly 3,000 years ago, by one of the Yellow River's devastating changes of course. The Hsia dynasty was the first in the Chinese tradition; but it should be noted that a great many Western scholars still reject the Chinese tradition.

It should also be noted, however, that almost every Western scholar regarded the Hsian traditional

successor, the Shang dynasty, as entirely mythical until its last capital, at Anyang on the Yellow River, was first excavated by the Academia Sinica in 1929-36. The Anyang excavations were then continued by the Communist government, beginning in 1950; and fruitful work was also done at the site of the earlier Shang capital, Cheng-chou, not enormously far from Anyang. The results were wildly exciting for anyone seriously interested in the puzzles of the past; but they were also profoundly ironical.

To begin with, the Chinese tradition was fully justified. The Shang dynasty, now considered to have lasted from about 1600 to about 1050 B.C., was proved to be fully historical. The Chinese were shown to be dead right in having assigned a Shang date to their most elegant, technically accomplished archaic bronzes—so that the very best strangely appeared at the beginning of the huge series of superb archaic bronze vessels! Most of the Shang names on the traditional Chinese king lists were also found on the "oracle bones" like the ox scapula shown above. (The Chinese at this period divined the future by applying heat to the scapulae of oxen or the breast plates of tortoises, "reading" the meaning of the resulting patterns of cracks; and this kind of divining was mainly done on behalf of the ruling house.) All these discoveries enormously upset the Western scholars, who had believed the exact opposite. On the other hand, the Chinese scholars were just as profoundly upset, because they all believed, or at least wanted to believe, the Confucian tradition of the wisdom and virtue of the "former kings." The oracle bones revealed that the Shang kings spent most of their time either making war or hunting. The immensely pompous royal tombs revealed that the Shang had practiced human sacrifice on an

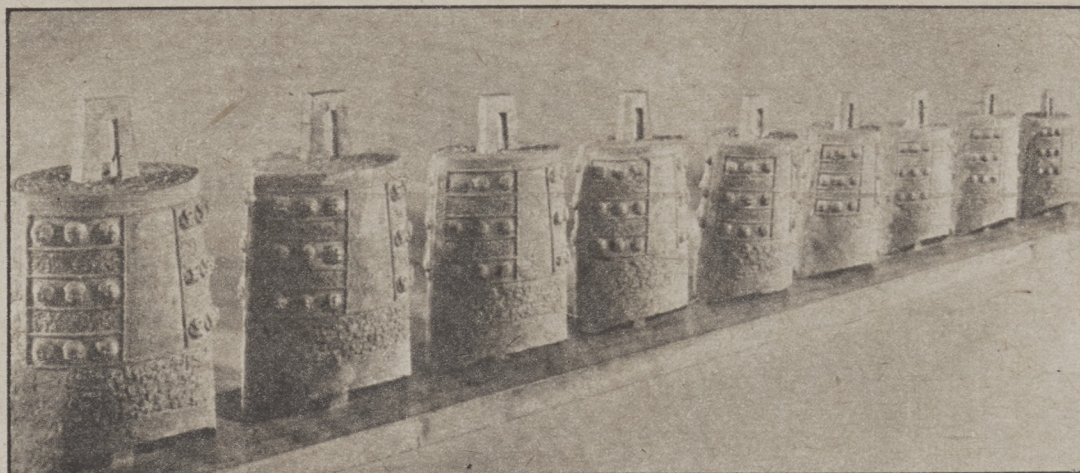
enormous scale. It was all sadly unsettling for everyone, even though archeology had added over half a millenium to China's documented history.

Cat. No. 93:

This splendid archaic bronze wine jar is another ritual vessel, a bit younger than its neighbor on the page—for it dates from the 10th century B.C. It was dedicated to an ancestor, and like all these vessels of the early period, it was made to be used sacrificially—probably as a container for wine. Its date places this bronze in the early Western Chou period, when a new people, the Chou, had surged out of Western China and conquered the decadent Shang. Thus China's remorseless expansion began. Whereas Shang China, at the utmost, comprised no more than a couple of the existing provinces along the Yellow River, Chou China comprised much of modern north China. As portrayed by Professor Herrlee Glessner Creel, the dean of American Sinologists, Western Chou China was a powerful, strongly ruled empire unified by the double effects of two large standing armies, and the serious barbarian pressures both within and without, that naturally resulted from the extensive new Chou conquests. The vast majority of other Western scholars still reject this revolutionary view of Creel's; for China at this early date is supposed to have been a morass of largely independent feudal states. But Chinese Communist archeology has unearthed several seeming-proofs of Creel's theory, most notably a huge inscribed bronze now in the Sian museum but not, alas, in this exhibition.



Bronze monster mask and ring;
Warring States (135)



Nine bronze bells (tuned in scale); (102-110)

Photographs courtesy of Robert Harding Associates and Times Newspapers Ltd. © Times Newspapers Ltd., 1973



Bronze figures of leopard;
Western Han dynasty (150-151)



Cat. Nos. 135 and 102-110:

Even in times of direst trouble, the Chinese have never ceased to be richly creative; and these objects have been chosen to illustrate that striking fact. The chime of nine ritual bells—for bells are what they are, designed to be rung by striking on the nipples along their sides—belong to the Spring and Autumn period; and the superb monster mask with attached ring was either the handle of a princely coffin or the ornament of a palace door in the period of the Warring States. The Spring and Autumn period extends from the late 8th to the early 5th century B.C., and the Warring States period, from the early 5th century until the late 3rd century B.C. The beginning was the weakening of the Western Chou dynasty, and the transfer of its capital Eastwards to Loyang. The end was the extirpation of the last lingering remnant of the Chou royal house; the leveling of the ancient altars "of the earth and the grain"; and the formal inauguration of Ch'in Shih Huang Ti as the first Emperor in 221 B.C.

The two periods were mainly divided by differences in the scale and ferocity of China's internal conflicts, although there were other vast changes, too, such as the increasingly widespread use of iron. But although warfare in the Spring and Autumn period was somewhat less bloody and cruel than it became later, it cannot have been a happy time. Confucius, who lived in the 6th century, had little that was good to say of his own times, and was constantly calling for a return to the ways of the "former kings," when he said that China was peace-

ful and united. (If Professor Creel's theory is eventually accepted, as I think it will have to be, the historical view of Confucius will be three-quarters justified—although this earlier peace and unity of China must have owed far more to the two standing armies of the Western Chou rulers, than to the rites and benevolence Confucius loved to emphasize.) The theme of the Spring and Autumn period was a contest for the "hegemony" of China among the larger princely states, which still paid a kind of ghostly deference to the supposedly supreme Eastern Chou kings. Even in this period, however, small states had begun to be snuffed out. The chime of bells is a souvenir of one of these political extinctions; for the bells most probably belonged to a Marquis of Ts'ai, who had seemingly taken refuge in a neighboring large state, Wu, when his own Ts'ai was conquered by another large state, Ch'u.

This was in the very early 5th century B.C. The odd thing is that the continuous worsening of China's most cruel and prolonged time of troubles not only did nothing to dampen the vitality of Chinese art, as one can see from the marvelous vigor of design of the coffin-handle or door-ornament, in addition, amid the treacheries and massacres, the sanguinary battles and the extinctions of ancient polities, the richest intellectual ferment in China's history continued without a pause. After Confucius came Mencius. After Lao Tzu, whose date is early but uncertain, came the greatest of all the Chinese mystics, the magical Chuang Tzu; and along with many other philosophers, these dreadful times produced another inspirer of Chairman Mao, the

great military theorist, Sun Tzu, as well as the ultimate inspirer of the first Emperor, China's primordial Stalinist-before-Stalin, the Lord Shang. The Chinese therefore speak of "the hundred schools" (of thought); and this was what Chairman Mao was referring to when he declared: "Let the hundred flowers bloom; let the hundred schools contend." One must add that Chairman Mao's promise of freedom of speech was costly to those who incautiously acted upon it; for they were soon executed or sent to internment camps in great numbers.

Cat. Nos. 150, 151:

The leopards are of gilt bronze, exquisitely inlaid with silver and garnets; and they come from the extravagantly rich tomb of Prince Liu Sheng and Princess Tou Wan, the celebrated couple who were buried in funeral suits of jade. In more than one way, the leopards illustrate what may be called the leads and lags of history. Stylistically, to my eye at least, they hark back to the time before the easy and absolute naturalism of the tomb figure made for Ch'in Shih Huang Ti. Politically, too, they are linked to another kind of harking back. When the Ch'in dynasty fell and the Han dynasty replaced it, the Han rulers partly went back to the old ways in reaction against the terrible Ch'in despotism. One of these returns was the revival of Confucianism—so that current attack on wicked Confucianists is really about the succession to Mao Tse-tung. Another far more temporary return was a partial revival of the great local fiefs that Ch'in Shih Huang Ti had brought to an end. Prince Liu Sheng ruled such a fief.



Bronze horses; Eastern Han dynasty (206-207)



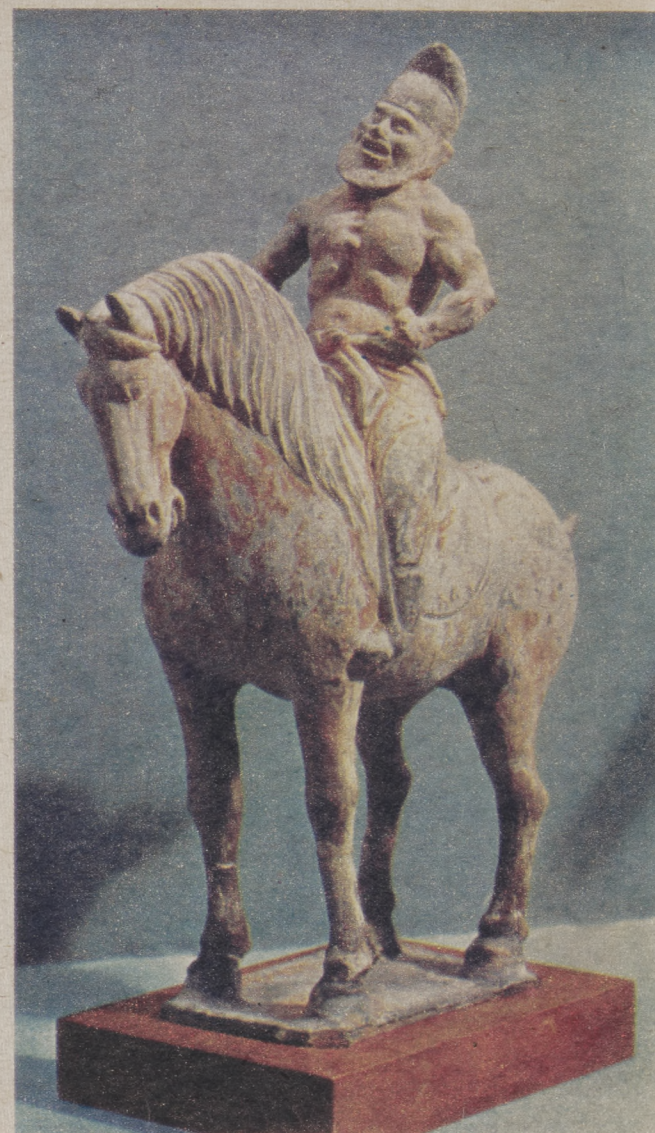
Bronze ornament of bocranium, bulls and snakes; Western Han dynasty (204)



Bronze tigers and a boar; Western Han dynasty (205)



Bronze horseman; Eastern Han dynasty (210)



Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

Painted pottery figure of horseman; T'ang dynasty (274)

Cat. No. 205:

Historically, this strange plaque is one of the most significant objects in the whole marvelous Chinese exhibition. To begin with, it has nothing to do with Chinese art of the 2nd or early 1st centuries B.C.: in fact the magnificent design of a giant wild boar being attacked by two tigers recalls the animal style of the peoples of the Eurasian steppe. The truth is that in the tombs of the kings and nobles of Tien, near Kunming in the remote but lovely southwestern province of Yunnan, the Chinese Communist archeologists have now dug up an entirely new bronze culture of the richest and most curious kind.

The people were cattle raisers rather than farmers in the Chinese manner; and they followed their herds. Thus, even the king's dwelling was a quasi-temporary structure, built on tall posts like Corbusier's pilotis, with walls of woven bamboo and a thatched roof weighted down by heavy external beams in the manner of the roof on the Japanese Grand Shrine at Ise, which also has wooden pilotis. I saw the bronze model that the foregoing description is based upon when I went to China in 1972. The structure I have described was merely the support for a scene of human sacrifice or execution that was being enacted by an enormous cast of, tiny bronze actors on the structure's veranda. All in all, it was one of the strangest and most puzzling ancient objects I have ever laid eyes on.

This is worth noting, because it does not seem to me that the true strangeness, the intense idiosyncrasy, of this newly discovered Yunnanese bronze culture is at all adequately conveyed by the selec-

tion of objects in the present exhibition. The bronze ornament composed of horned bull masks, figures of bulls and snakes (Cat. 204) is sufficiently macabre, to be sure; but if you go to Kunming, as I did, you will discover that this piece is only one of a series of ornaments and cult objects that are equally surprising. The hints of cultural links are even more bewildering—to the animal style of the Eurasian steppe and to the most ancient architecture of Japan, as already noted, but also and above all to Southeast Asia. As already noted, hints of links to the contemporary art of Han China are far more slender, in contrast; although the Tien tombs contained some imported Chinese objects, and even a gold seal granted to a King of Tien by a Han Emperor.

Consequently, I got into bad trouble in Kunming by asking the Chinese archeologists about the racial origins of the people who were responsible for the amazing, newly found bronze culture of Yunnan. The people were Chinese, naturally, came back the indignant answer. The truth is that any hint of Chinese expansionism is a fearful violation of the party line. Yet in reality, the peoples of China south of the Yangtze River were in great majority most emphatically not Chinese in the 2nd century B.C. Instead, these tribes and races of the most diverse character disappeared one by one, over a period of many centuries extending even down to the present time, as they were one by one absorbed and digested by the powerful and unique process of persistent Chinese expansion. The same process has made most of Manchuria Chinese during the present century, and it may well make Tibet Chinese in the next century.

Cat. Nos. 206, 207, 209, 210:

Most people, by now, have heard of the celebrated Flying Horse, which can also be seen at the National Gallery. In fact, however, the Flying Horse was only the special favorite in the enormous stable of a Chinese military governor on the remote northwest frontier in the 2nd century A.D. The pair of unsaddled horses shown above were the other personal mounts of General Chang Yeh-chang, while those with mounted men are almost certainly horses of his guard with guardsmen in the saddle. Note that the first two appear to differ in type from the more barrel-chested horses of the General's guard. There is a good reason for this difference; for the General's own mounts, including the Flying Horse, all belong to the famous strain of "blood-sweating" horses that the Chinese began to import from Ferghana, halfway across Asia, after the Han dynasty embarked on a long career of conquest in Central Asia. The guardsmen's horses have much more blood of the ancient Chinese strain, which was stockier, smaller and less swift.

General Chang, one is tempted to conclude, much preferred horses to people. To begin with, it was an exceedingly rare piece of self-indulgence to have tomb figures made of bronze; and it is hard to think of any other group of tomb figures of a quality to match General Chang's—which he of course ordered in his own lifetime. To go on, this large group of tomb figures really amounts to the General's entire stable turned out of doors, with his guardsmen, his carriages, and his more humble carts and wagons duly attached to the horses that were normally assigned to them, but with the General's own mounts grandly unsaddled and unharnessed.



Pottery figure of lady with three color glaze; T'ang dynasty (300)



Gold pedestal bowl; T'ang dynasty (305)



Pottery figure of actor in character; Yuan dynasty (359)

Photograph by Dmitri Kessel, courtesy of Smithsonian magazine © 1973

But there are other points General Chang's horses also make. They offer unassailable proof, for instance, that stirrups were not yet in use in China as late as the 2nd century. Thus, we are still left face to face with the mystery of the origin of stirrups. Somewhere on the East Asian steppe, most probably; but where and by whom was the invention made? It must have been between the 2nd and 6th centuries A.D., for stirrups had come to Europe by the latter date. If they had not been invented or had failed to come to Europe, one must add, there could have been no European feudalism of the sort that developed in the Dark and Middle Ages. For heavily armored horsemen were the backbone of feudalism; and an armored horseman is so top-heavy that a minor shock will knock him out of the saddle, unless he has stirrups to anchor him.

It is worth noting, too, that frontier defense was what made General Chang rich and powerful enough to afford such splendid tomb figures. The war between the settled Chinese and the peoples of the steppe went on for millenia, beginning at least as early as Western Chou times and not ending until the Emperor Ch'ien Lung's final subjugation of Mongols in the 18th century. The nomad incursions that General Chang was on the frontier to stop began to succeed on a large scale soon after the fall of the Eastern Han dynasty, which in turn took place soon after General Chang's lifetime.

Cat. No. 274:

This magnificent pottery model of a mounted man represents one of the non-Chinese grooms that the great families of T'ang times (A.D. 602-906) liked to import from Central Asia. By then China

had once again been re-united and thoroughly renovated by another of Chairman Mao's models and heroes, the first Emperor of the exceedingly brief Sui dynasty. As happened about 700 years earlier, with the dynasty of Ch'in Shih Huang Ti, the burden imposed by the Sui was unbearably heavy; so the Chinese people gave a great heave, (which really is the form Chinese revolutions have taken). Thus the T'ang dynasty came to power, just as the Han dynasty came to power after the Ch'in. Both successor dynasties benefitted vastly by the radical renovations of the country that had just been carried out. Both were less Stalinist and more human than their predecessors; and there is no doubt at all that they were the most successful dynasties in the whole history of the Chinese Empire. One wonders therefore, if this odd pattern will repeat itself in the near future. Chairman Mao is known to fear just that.

I saw the tomb where the muscular rider on his fine horse was found when I went to China in 1972; and this was an experience worth recounting. In brief, the tomb belonged to the Princess Yung-Tai, who was first killed and then most splendidly buried by her grandmother, the Empress Wu. Until recently, the Empress Wu was the recognized she-monster of Chinese history, just as the first Emperor was the recognized he-monster. She acquired unique power when her Emperor-husband died; and she all but succeeded in replacing the T'ang dynasty with a new Wu dynasty; for she favored her own relations. She was a highly efficient ruler of China; and in the late 7th and early 8th centuries, she was unquestionably the richest and most powerful monarch on the face of the earth. All the same, she really was not a nice woman. She had

been jealous of a harem-rival, for instance, before the power was entirely gathered into her own hands. She therefore reduced her rival's arms and legs to stumps that ended at the knees and elbows; she threw her into a pig-stye; and from time to time, she used to visit the unlucky lady at feeding time—when she had to eat as a sow does, of course, because of her want of hands and feet. After recalling this charming story, I wickedly asked the provincial archeologist who was then guiding me what it was now correct to think about the Empress Wu. "More positive than negative," was the prompt answer.

Cat. Nos. 300, 305:

You might not guess it, but the tomb figure of the plump beauty and the marvelous golden bowl have their own odd link. At no time in Chinese history except the 8th century A.D., has fat ever been considered to add to feminine charm. But in the golden epoch of the truly golden T'ang dynasty, plump women were much admired. We can tell this not only from the tomb figures, but also because Chinese history's most fatal charmer, Yang Kuei Fei, is known to have been decidedly plump.

In his old age, the Emperor Ming Huang became the abject slave of Yang Kuei Fei. She did everything she could, in turn, to further the career of a T'ang general of Turkish origins, An Lu-shan. She succeeded so well, too, that An Lu-shan acquired overweening military power and finally rebelled against his imperial employer. The dreadful rebellion of An Lu-shan scarred the whole face of the land, and even after the rebels had been beaten, the T'ang dynasty remained permanently weakened.

Continued on page 40



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Dawkins, from page 34

breaks after they make colonel. You can't be Chief of Staff unless the chiefship is open . . . When he was driving a tank around Europe whoever thought (General Creighton W.) Abrams would be Chief? Colonel Robert L. Burke, present Director for Defense Information, challenged a civilian, "Did you ever hear of (General Fred C.) Weyand before he became Chief?"

Still, the durability of the predictions about Dawkins and resentment at his supposed grooming—although he is by no means alone in being trained for leadership—nurture envy. That is a constant. There is an immediate reason for his taking cover and avoiding interviews.

In late October the Army Times carried a little squib predicting that Dawkins was about to be promoted to full colonel "under zone." In mid-November he was, and he became the first of his West Point class to make temporary bird colonel in the Army (some classmates have made it in the Air Force). That in itself probably was not enough to make Dawkins head for a foxhole. Five per cent of underzone officers receive accelerated promotion on every list. The headline was the bomb load. It asked, "STAR FOR DAWKINS BEFORE 40?" and went on to say that if he became a colonel at 36, he "would have a good shot" at becoming a general "before or soon after his 40th birth-

day."

Said likeable Judi Dawkins in a rare relaxation of her disciplined tact, "Well, if you are going to hang somebody, that's about as good a way in the Army as any—to say something like that in a publication that most Army officers read. They're going to say, 'Well, I'll make darn sure that doesn't happen.'"

Dawkins' alarm is not unjustified as promotions are subject to Senate confirmation, and he, as the youngest on the colonel's list, will be the last to achieve permanent rank. Further, promotions can be held up. According to Major General Chester Clifton, former military aide to President John Kennedy, the promotion to full colonel of Lieutenant General Sidney B. Berry, Jr., present Superintendent of West Point, was held up for a year when one of the Luce magazines went overboard in his praise.

Dawkins, who prefers to sidestep head-on encounters and who talks rather like a term paper when he is being formal, says, "These things are rather major negatives. Anytime that a personality gets publicity, it is a liability professionally because this is a very competitive group, and they don't particularly like the idea of anybody being (long pause) kind of (another long pause) given special attention."

His manner of resistance is worth dwelling on as it reveals some otherwise not eas-

Continued on page 41

Chinese, from page 25

The golden bowl also formed part of a rich and extraordinary treasure that was hastily buried by its owner, probably a T'ang prince, when the T'ang dynasty's superb capital near modern Sian was about to be destroyed by An Lu-shan and his rebels.

The bowl is one more sign of the amazing cosmopolitanism of China in T'ang times, like the fashion for central Asian grooms, and even, I suspect, the fashion for plump women—which also has a hint of central Asia in it. Much of the best T'ang metal work in fact shows very strong Iranian influence; and this bowl is a good example of that trend.

Finally, as to **Cat. 359**, this figure of an actor, from the time after Kublai Khan's conquest of China in the late 13th century, has only been included because the actor is such an obvious charmer playing a good character part. The Chinese can be very witty when they wish to, and also think it safe.

Priceless

SF CHRONICLE
12-10-74

Chinese Exhibit May Come to S.F.

By George Williamson

The chief of the Peoples Republic of China's diplomatic corps in Washington D.C. has recommended to Peking that the priceless Chinese Archeological Exhibit be brought to San Francisco, it was learned yesterday.

The exhibit — reportedly insured for \$100 million — features some 400 pieces of sculpture, jade, ceramics, paintings and other art objects dating from about 2500 B.C. to the 15th Century A.D.

It also includes implements made by men during the Paleolithic Age almost 10,000 years ago.

The exhibit has drawn enormous crowds this year in major European cities and in Toronto. More than one million persons viewed it in London alone. It opens next in Washington, D.C., and had been scheduled to make its final stop in Kansas City, with San Francisco left out.

Most of the pieces in the exhibit have been uncovered by excavations in the last ten to 15 years. One observer called the collection "the pride of the Peoples Republic."

Cyril Magnin and architect Thomas Hsieh, who recently conducted face-to-face negotiations with the Chinese mission in Washington, said this city's chances of getting the exhibit now appear to be "better than 50-50."

Representatives of the local Asian Arts Commission had been laboring in frustration for 1½ years to bring the exhibit here. The head-on approach of Magnin and Hsieh, — they were the first to contact mainland China's diplomats directly — produced the first hopeful breakthrough.

The news generated great enthusiasm in San Francisco art circles yesterday.

"It would be fantastic to

get this remarkable exhibit," said Rene Yvon d'Argence, director of the Asian Arts Museum where the collection would be displayed for three months possibly in the early fall of 1975.

Ironically, Magnin yesterday was advised by the city attorney's office to resign from the Asian Arts Commission because of a technical possibility that he might be violating the city's conflict-of-interest law.

Magnin has already raised \$400,000 as a guarantee that expenses such as security guards, transportation and maintenance will be covered.

He said 33 corporations and individuals have promised to provide \$12,500 each to cover base expenses. They will get all their money back if revenue from the show surpasses the \$400,000.

Magnin said the exhibit is a "cinch" to take in that much even if tickets are priced at only \$1 each. He and others predicted the exhibit could draw close to one million persons.

Magnin, Hsieh and other San Francisco leaders said they found the U.S. State Department lukewarm about urging that something be done to include this city on the itinerary.

Finally, Hsieh recalled, he and Magnin "startled" the State Department by going straight to Han Hsu, who carries the rank of ambassador in mainland China and is his country's top ranking official in the U.S.

posers and lyricists and their
Continued on Page 52, Column 3

charging the three television
networks monopolize prime-
time programing. Page 91.

Young Punks into operation
as soon as possible.

The latest decline of sterling

Continued on Page 69, Column 3

who is 65 years old. His
chairmanship was hardly unex-
pected. He entered a hospital
last week, saying he was ex-

U.S. Gallery Drops Preview Over Demand by China



The New York Times/Mike Lien

Betty Ford at the National Gallery of Art show of Chinese archeological finds. With her are Paul Mellon, president of the gallery, and Liu Yang-chiao, Chinese diplomat. The article at left is one of 385 objects on view.

By BERNARD GWERTZMAN
Special to The New York Times

WASHINGTON, Dec. 10 — The National Gallery of Art canceled the press preview today of an exhibition of Chinese archeological finds rather than agree to Peking's demand that Chinese Nationalist, South Korean, South African and Israeli newsmen be barred.

The gallery said it was going ahead with the opening of the exhibit on Friday, however, as well as an official dinner and reception tonight and a Congressional reception tomorrow night.

The President's wife, Betty Ford attended tonight's dinner. Representatives of The New York Times and The Washing-

ton Post said that they had decided not to attend because of the Chinese efforts to control who would attend the press preview.

The gallery announced the cancellation of the press preview at 1 o'clock this morning after intensive consultation with the State Department, which advised the cancellation

in preference to yielding to Peking's insistence on limiting the press viewing.

Following its usual practice, the gallery announced last week that before the public opening of the long-awaited exhibit there would be a press preview from 10 A.M. to 1 P.M.

Continued on Page 5, Column 3

National Gallery Drops China's Preview

Continued From Page 1, Col. 6

today. Any journalist with normal press credentials could attend the exhibit, "Archeological Finds of the People's Republic of China."

The exhibit, which has been seen previously in London, Paris, Vienna, Stockholm and Toronto, runs through March 30 at the gallery and then goes to the Nelson Gallery-Atkins Museum in Kansas City from April 30 to June 8.

In addition to Mrs. Ford, the State Department said that several officials who had already accepted would attend the dinner given by Paul Mellon, president of the Gallery.

Katherine Graham, publisher of the Washington Post, said that she had decided not to go, because "I don't think the Chinese Government should be able to dictate the terms of access to an art exhibit in this country."

Clifton Daniel, chief of The New York Times bureau in Washington, and James Reston, the columnist, said they also would not attend the dinner. Mr. Daniel said that he had sent his regrets to Mr. Mellon and had expressed his appreciation for the gallery's position on the question of the press preview.

Joseph Alsop, the syndicated columnist, said he would go to the dinner as did Caspar W. Weinberger, secretary of Health, Education and Welfare, and some other officials queried.

Mrs. Ford, wearing a red and gold chrysanthemum-pattern brocade dress with a mandarin collar made from silk that she said had been given to her in China in 1972 posed for photographers in the center of the enormous airy exhibition. Then she went upstairs to have cocktails in the central court where Peter Duchin played while guests sipped drinks and ate canapes.

In the receiving line were J. Carter Brown, the director of the National Gallery, Paul Mellon, the president of the gallery and his daughter, Lady Moore, substituting for his wife, Bunny Mellon, whose mother died last weekend.

The tables for the dinner were decorated with white and Chinese red flowers; the court was filled with towering bamboos; and the dinner menu was faintly oriental. It began with egg drop soup and ended with coffee and ginger.

Mrs. Ford, whose speech and toast were translated into Chinese immediately after she spoke, extended "a warm welcome" on behalf of her husband, the President. She said that he regarded the exhibition as "an important symbol of the growing ties of friendship between our two peoples."

Mr. Mellon, speaking next, then proposed a toast "to the health of Chairman Mao and Premier Chou" and "to the success in the United States of the exhibition." After the dinner Mrs. Ford then toured the exhibition.

Problem Grew Acute

Officials of the gallery and the State Department said that the question of who should be able to attend the press preview first arose in September in conversations with Chinese officials. The problem became acute in the last two weeks as plans for the elaborate exhibit began to take final shape.

"The Chinese were adamant that they did not want the Taiwanese, South Korean, South African or Israeli press to be able to attend the preview," one participant in the discussions said.

It was also understood that the Chinese were also precise

about the way they wanted the exhibit organized, and insisted on writing their own guide book, rather than following the practice of allowing the gallery to do so.

When the issue of the press attendance could not be resolved, the Chinese said the preview should be canceled, a State Department official said. The department advised the gallery that that would be the best way to handle it, he said.

Because some art critics and newsmen from out of town were coming to Washington today for the preview, Katherine Warwick, head of the gallery's information office, decided to issue an early morning statement announcing the cancellation.

The statement said: "The press viewing of the exhibition of archeological finds of the People's Republic of China will not be held today as planned because the liaison office of the People's Republic would not agree to such a preview unless assurances could be given by the National Gallery of Art that certain foreign press representatives would not be admitted. The National Gallery was unable to give these assurances because to do so would have been contrary to its policy for such occasions."

Miss Warwick said that the "certain foreign press representatives" referred to Chinese Nationalists, South Koreans, South Africans and Israelis.

"This is China's exhibition," Miss Warwick said, "and we

have tried to accommodate them and go along with them on everything they have wanted, within reason."

"Everything was going very, very well," she said, until the matter of the press preview became an issue. "This is an important political matter to the Chinese, but it went right up against our freedom of the press."

The exhibition contains 385 objects dating from paleolithic times (600,000 B.C.) to the Yuan Dynasty (1271-1368 A.D.). It includes the well-known jade burial shroud of Princess Tou Wan and the bronze Flying Horse of Kansu.

The decision to send the exhibit here stems from discussions held in Peking by Secretary of State Kissinger in 1972 and 1973.

Mr. Kissinger, who automatically is on the board of directors of the gallery because of his job, was said to have been told of the problem aroused by the press preview and to have concurred in the cancellation.

The exhibition is being insured by the United States Government for \$51-million. Some of the cost of mounting the exhibit in the gallery has been defrayed by the International Business Machines Corporation.

As far as the State Department could tell, this was the first time any foreign government had tried to restrict entry to a museum exhibition here. The Soviet Union has had several exhibits and the press previews were open to all.

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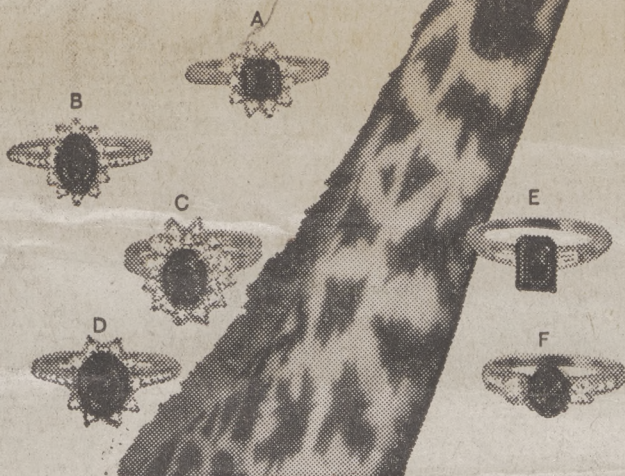
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WEDNESDAY, DECEMBER 11, 1974

C1

Taking in Dinner and A Great Show

By Henry Mitchell
and Dorothy McCardle

First Lady Betty Ford made a quick exclusive inspection tour of the National Gallery's loan exhibition of Chinese artifacts last night, standing speechless before a Shang dynasty bronze vessel as photographers tried to catch the wonder in her eyes.

Thin, but not noticeably weak from her recent operation, Mrs. Ford, leading the list of VIP guests at the gala opening, examined dozens of the treasures, all excavated in the past 25 years under Chinese auspices.

"I have seen many of these in Peking," she said. "In fact, I spent almost a whole day in the museum there, but that's the trouble with museums—you don't want to miss anything and there is never time. . ."

She wore a red and gold brocade dress made here from silk she acquired when the Fords visited China in 1972.

Asked her reaction to the exclusion at the insistence of the Chinese, of press representatives from four countries at a scheduled press preview earlier yesterday, a preview that was canceled, Mrs. Ford said:

"My reaction is that I might not have been able to attend the press preview [had it been held]."

She concluded it would be correct to attend last night's dinner though she said it had occurred to her there was some question about it. No foreign press were excluded from receiving reporters' pool coverage of the dinner or reception given last night by Paul Mellon, president of the Gallery.

As for the art, visitors quickly noticed the little interval of 2,000 years between the massive magnificence of the Shang bronzes and the delicate, solid-gold Tang bowl, yet each was distinctively Chinese, each distinctively a masterpiece. The show, which opens to the public on Friday, includes objects from the stone axes of prehistoric times to silver toilet articles of the 14th century A.D.

Perhaps for humor's sake a couple of dumplings and a rice roll, actual

See DINNER, C3, Col. 1



Photos by Harry Naltchayan—The Washington Post



First Lady Betty Ford (above), National Gallery President Paul Mellon and Liu Yang-chiao of the Peking delegation admire a bronze wine vessel. At left, Smithsonian Institution Secretary S. Dillon Ripley, Sen. J. William Fulbright (D-Ark.) and Mrs. Fulbright tour the exhibition

The Artful State Of Art Diplomacy

By Paul Richard

The Washington showing of "Archeological Finds of the People's Republic of China" seems to have survived a hectic day of diplomatic maneuvering involving a clash of ideologies, the abrupt cancellation of yesterday's press viewing and much passing of the buck between the State Department, the Chinese and the National Gallery of Art.

At a State Department briefing, spokesman Paul Hare was sharply questioned about the reasons for the cancellation. He sidestepped when asked why the Department had not publicly protested the Chinese demand for exclusion of journalists from four countries, and when asked if the Chinese had threatened cancellation of the entire show.

A gala black-tie dinner honoring the exhibit was held as scheduled last night at the Gallery.

The National Gallery, with a grant from IBM, has built a "museum-within-a-museum" to house the exhibition, which includes 385 artifacts from China's ancient past—all of which have been excavated by the Chinese government since the Communist revolution of 1948.

A press preview of the exhibition—which has been shown in London, Paris, Stockholm, Vienna and Toronto—was canceled shortly after midnight yesterday because the Gallery had extended invitations to journalists from Taiwan, South Korea, South Africa and Israel, nations with which the Chinese are at odds.

At yesterday's noon briefing, Hare said that though "the State Department would prefer that all reporters of all nations had been admitted," there will be "no official protest" lodged with the Chinese.

Hare was asked whether the cancellation of the exhibition had been threatened by the Chinese. "I don't think it came to that point," he replied.

As reporters continued to pepper him with questions, Hare at last threw out his arms in a gesture of surrender.

"Can't you see I'm simply not going to be helpful," the State Department

See EXHIBIT, C3, Col. 1



By Harry Naltchayan—The Washington Post

Interpreter Wu Chung-lu and Liu Yang-chiao greet Justice and Mrs. William O. Douglas at the National Gallery

Taking in Dinner and a Show

DINNER, From C1

ood from tombs, shared space with cauldrons, and other masterpieces so gorgeous that it seemed wanton to have so many glories in one place.

"I can't see how they cast that," said German Ambassador Berndt von Stalen, casting reasonably covetous eyes on a Chou bronze wine vessel from the 11th century B.C. Many of the early Chinese bronzes were cast with the lavish decoration in one piece rather than mounted after casting.

Roger Stevens, the Kennedy Center chief, took a good quick preliminary look and said he sometimes wished he'd never paid any attention to the theater but instead had indulged himself in Chinese art—he was typical of the sort of guest who preferred the Chinese works to all the Western painting of the East Coast.

Joseph Alsop, the columnist who is a Chinese art buff, admired the "not too dramatic and perfectly clear" layout of the show. Many noticed the subtle silks on which the objects were mounted and the beautiful labeling.

Ardeshir Zahedi, the Iranian ambassador, was spotted not far from a Tang bowl of solid gold showing strong Persian influence—a Persian coin of the period, found in China, was displayed not far away, suggesting the shifting influences that ran across central Asia between the two empires.

From the Freer Gallery, Dr. Thomas Lawton, its assistant director, stood in apt interest:

"We have studied these objects since their discovery was first announced. Every single piece here is precisely dated, there is no question of its exact origin. In the Freer, or other collec-

tions where objects were acquired over many years from dealers, there may not be a single object of absolutely unquestioned provenance. Thus the value of these Chinese objects is obvious, quite apart from their enormous value as art."

Chen Tzu-te, director of the Peking Delegation's Objets d'Art section, said he treasured the things in the show because they were so beautiful, quite apart from their history.

Art, some suspected, made transient arguments seem trifling.

I. M. Pei, the noted architect, had seen the treasures in previous exhibitions abroad and offered a lesson to the unobservant:

"Those Han horses everybody so admires—they are very beautiful. They were mass produced (about 150 A.D.) and you will notice the bodies are identical. The heads and hooves are attached differently but the bodies are all the same."

Justice and Mrs. William O. Douglas were on fire to see the treasures which they saw earlier in Peking but only Mrs. Ford, escorted by Mellon and accompanied by high Chinese officials and the press, got a look before dinner.

After toasts they joined additional guests at a reception in the galleries where the art was on display.

Between dinner and the reception, Mrs. Ford spent another half-hour going through the museum to see certain things she had already seen in Peking. One was a 2nd century B.C. suit of armor for the Princess Tou Wan, the large dimensions of which still astonished her.

"I'm amazed by its size," she said. "You think of these people as being

very small at that time." She was speaking to J. Carter Brown, the director of the Gallery, who was acting as her guide.

But the thing she wanted to see most was the "flying horse," which had a room entirely to itself. It was a small, cell-like area, very dark, with the horse in a glass cage beneath a small battery of floodlights. The words "Flying Horse" were written at ceiling level at the entrance to the room.

As Mrs. Ford rounded the corner and saw the model of the horse under the lights, she broke into spontaneous applause as did everyone with her.

After examining the work, she went on to a series of bronze horsemen which were made around the 2nd century A.D. With her hands she outlined the movements of the horse's feet which the sculpture suggested to her. As she moved along rather rapidly, Brown whispered to her, "I want to get you back here sometime and show you everything in detail."

"Oh, yes, I would like that," she said. "When can it be?" he asked.

"Anytime that suits you," she said enthusiastically.

During her toast at the end of dinner, Mrs. Ford said that she felt the exhibition was "an important symbol of the growing tie of friendship between our two countries."

She said that she and her husband had come away from China "aware of the rare privilege of developing Sino-American relations."

"These are the cardinal elements of the American foreign policy," she said. "I know he is looking forward to his visit to China next year."

The Artful State of Diplomacy

EXHIBIT, From C1

spokesman said. He then referred all further questions to the National Gallery of Art.

The Chinese, meanwhile, responded to press queries in precisely the same manner.

"We don't have anything to say," a Chinese official at the Liaison Office here said yesterday. He then advised his questioner to "ask the National Gallery of Art."

The Gallery, however, refused to amplify the two-paragraph statement it had issued shortly after midnight, following consultations with the State Department. The statement read:

"The press viewing of 'Archeological Finds of the People's Republic of China' will not be held today as planned because the Liaison Office of the People's Republic of China could not agree to such a preview unless assurances could be given by the National Gallery of Art that certain foreign press representatives would not be admitted.

"The National Gallery of Art was unable to give these assurances because to do so would have been contrary to its policy for such occasions."

The Gallery official who issued the statement said, "We are defending—literally—the freedom of the press."

As a result of the cancellation, no members of the media were able to review the show on the day of its ceremonial opening.

Reporters from The Washington Post, The Star-News, The New York Times, Women's Wear Daily, People, the three television networks and four local television stations were allowed to cover last night's ceremonies at the Gallery. They pooled the information they had gleaned, using special arrangements set up by the Gallery, then passed it on to other members of the press, including journalists from the four countries if they chose to attend.

Among the journalists excluded yesterday was Chien Chung-fu, a correspondent for National China's Central News Agency. Although on the Gallery's mailing list, he says he "had no plans to cover" the Chinese exhibition.

The pool arrangement was decided on by the Gallery, and was not requested or discussed with the Chinese, according to a Gallery spokesman.

A congressional reception for the Chinese exhibition has been scheduled for today, and as of last night no decision had been made on a pool or not. It has not been determined whether additional reporters will be admitted to the show prior to its public opening at 10 a.m. on Friday.

The motto of the show—whose oldest object is a stone tool chipped by Peking Man 600,000 years ago, whose newest is a silver toilet set from the 14th century A.D.—is Chairman Mao's injunction to "Let the past serve the present."

Ancient Chinese artifacts of the sort displayed have often been used by the Chinese government for political and ideological purposes.

On Dec. 5, Kwangming Jih Pao, a

"'Can't you see I'm simply not going to be helpful,' the State Department spokesman said. He then referred all further questions to the National Gallery of Art. The Chinese responded to press inquiries in precisely the same manner."

Chinese cultural newspaper, devoted half a page to an account of recent excavations on the Paracel Islands, South China Sea atolls claimed both by China and by South Vietnam.

"These finds," the paper said, "once again irrevocably show that (the islands) have been China's territory since ancient times."

But the ancient porcelains and bronzes, the works of silk and gold and silver included in the show, may be seen in various ways, not all of which support the proletarian ideologies of the Chinese regime.

Many of them after all are beautiful and precious objects that were manufactured in obedience to the wishes of the landlords, slave owners, and autocratic rulers of the Chinese past. They were not made for peasants, but rather for the rich.

Chairman Mao himself is something of an esthetician. He writes traditional poems, his beautiful calligraphies are displayed in every Chinese airport. Though the Red Guards were commanded to wage war on the "four olds" (old thought, old culture, old custom and old habits), and though Westerners believe they destroyed some ancient relics, archeology was one of the few historical disciplines that flourished during the chaotic years of the Great Proletarian Cultural Revolution.

Chinese archeological publications insist that peasants, laborers, soldiers — and not just archeologists — deserve credit for the excavation of the works now at the Gallery, but — at least in other countries — objets d'art are not universally admired by all laborers and soldiers.

"Red Flag," the theoretical organ of the Chinese Communist party, last April published an attack on unnamed people "in some leading departments" who give "great importance to ancient relics but no importance at all to modern and contemporary revolutionary relics."

Some China watchers here speculate that the cancellation of the preview might have given the Chinese authorities involved in the decision an opportunity to demonstrate their ideological purity.

They apparently selected the four countries for political and ideological reasons.

Taiwan, the seat of Chiang Kai-shek's Republic of China, is obviously in disfavor and the Chinese have traditionally been backers of North Korea over the South Korean regime of President Chung Hee Park. The Chinese recently voted to suspend South Africa from the U.N. General Assembly and voted against Israel in allowing observer status to the Palestine Liberation Organization.

Though the guest list for last night's dinner is studded with the names of Washington VIPs, the Chinese were represented there by, among others, a "translator," a "deputy editor" of a magazine, and an "assistant researcher" from the Palace Museum in Peking.

Some observers sense here an attempt by the Chinese to harden U.S.-Chinese relations.

Opponents of Israel, South Africa, South Korea and Taiwan may well have been influenced by the Chinese decision to close the preview to journalists from those nations, but many Americans regard the whole affair, at best, as a public relations error of significant proportions. Others regarded the controversy as an indication of Chinese misunderstanding of the tradition of press freedom.

At least three members of the American press who had accepted invitations to be guests at the dinner decided yesterday afternoon not to attend.

Clifton Daniel, Washington bureau chief of The New York Times, James Reston, New York Times columnist, and Katharine Graham, publisher of The Washington Post, said they were protesting the exclusion of the foreign press representatives from the morning press preview before it was cancelled.

"The issue is clear-cut," said Mrs. Graham. "I don't think the government of the People's Republic of China should be able to dictate the terms of access to a public art exhibition in this country."

Daniel said that Mrs. Graham's statement also expressed his feelings. Reston canceled his acceptance one hour before the dinner. He declined to make a public statement.

But columnist Joseph Alsop, who said that his position "is quite different—they're in a public position and I'm not," decided to attend.

"I don't see why the Chinese have any obligation to ask their enemies to tea, even if they are newsmen," he said. "Besides, my ex-wife, whom I still love very much, organized the dinner. She wanted to give a dinner in my house and wanted me to go to the dinner at the Gallery, and I'm going to do just as I'm told."

The Arts

Section E

Sunday, December 15, 1974

Art ● Books ● Music ● Stage ● Movies ● Entertainment

THE KANSAS CITY STAR

Digging Up the Past: 'A Splendid Old Culture'

By Donald Hoffmann
The Star's Art Critic

Washington—At long last the great Chinese exhibition has arrived in the U.S.—it opened in Paris one and a half years ago—and is free to the public at the National Gallery of Art.

The huge exhibit, officially titled "The Exhibition of Archaeological Finds of the People's Republic of China" will remain here through March 30 and then travel to its final destination in the Western world, the Nelson Gallery.

In Kansas City the exhibition will open April 20 and continue through June 8. Afterward all 385 objects will be returned to mainland China.

Not without incident did the Chinese exhibition open in Washington. The first preview, scheduled for the press on Tuesday, was suddenly canceled at a wee morning hour.

Officials of the People's Republic, which maintains a liaison office here and which has sent special emissaries to attend each exhibition of the ar-

A special report from Peking on how the people of mainland China view the exhibition appears on Page 3E.

chaeological finds in the West (previously the exhibition has moved from Paris to London, Vienna, Stockholm and Toronto), objected that there might be press representatives from Taiwan, South Korea, South Africa and Israel.

The National Gallery took its stand that a free press is a free press. As a result the preview was canceled and no photography was possible.

It is unfortunate that such an unprecedented exhibition of art and artifacts—all are objects that have been recovered from the ancient soil and tombs of China during the last 25 years, and none has been seen in the West before—has acquired political aspects. But the "New Chinese" of the People's Re-

public see all history in terms of dialectical materialism, of the struggle of the masses to gain their rightful control of the means of production.

Chairman Mao has proclaimed "China's splendid old culture," and, in looking at this exhibition, who could disagree? It is only in the interpretation of history where there is room for debate, for the Chinese consistently have described the course of their ancient civilization as a matter of social and economic evolution involving slave society, feudal society and long ages of conflict between the people who worked and their masters who enjoyed the fruits of their work.

Visually this exceedingly complex story of China begins with representations of Lant'ien Man, a rather crude fellow who lived perhaps 100,000 years earlier than Peking Man, or around 600,000 years ago.

After the days when Peking Man lived in caves not far from modern Peking, and until the evidence of Neolithic villages where pottery was made, about 6,000 years ago, there is an enormous chronological gap so far as the exhibition goes, although the Chinese have found evidence of mankind during some of the intermediary stages.

At any rate, men became less like apes and emerged from the caves, gradually to till the soil and live in small villages. And amazingly they learned how to fashion kilns capable of temperatures of around 1,000 degrees centigrade and how to make pottery of a beauty that goes far beyond simple functional service.

With the examples of early pottery that have been painted, it also becomes clear that the villagers had some sort of religion, or belief in magical powers of visual imagery and symbolism. Images of fish and birds and, occasionally, deer, appeared. These—it is safe to assume—were important things to the life of the villagers.

The Chinese skill at pottery, unsurpassed by any other culture in the world, continued (with some ups and downs) through the centuries, although the exhibition ends with objects from the 14th century.

More surprising than this early virtuosity at pottery-making, though, is the appearance during the Shang Dynasty

(about 1600 B.C. to 1027 B.C.) of beautifully elaborate ritual vessels cast in bronze and cast already with a skill that cannot be exceeded today.

During the widespread archaeological excavations carried out since the People's Republic was founded Oct. 1, 1949, the molds used in this ancient art of bronze-casting have been discovered, illustrating the methods of bronze craftsmen.

Previously scholars had thought much of the casting had been accomplished by the lost-wax process more common in the West.

The great service performed by the People's Republic in its archaeological program, which draws on the resources of peasants and soldiers of the People's Liberation Army as well as trained scholars in the field, is that the diggings are painstakingly controlled so that precise information about each object is recorded.

The days of robbers and widespread marketing of Chinese antiquities are over. Many of the recent finds have occurred by accident during such projects as building new roads or tearing down old city walls. But Chinese publications have emphasized the great pride of the peasants and workers in their nation's past and the consequent prompt reporting of all such surprise finds to central authorities. Regional museums, often at the sites of the finds, have fostered much of this new interest in history as made visible through artifacts.

Whatever political-historical interpretation is attached to the specific objects in the exhibition, most of the objects have an immediate visual appeal, and some of them are stunning.

The jade mummy suit of Princess Tou Wan, who died more than 100 years B.C., is one of them. The so-called "Flying Horse" of bronze, one of its feet resting on a stylized swallow as a base, is another. The procession of bronze horses, chariots, riders and attendants is still another.

But most important of all is the glimpse—it's only a glimpse, but it's a dazzling one—that this exhibition affords into the grand sweep of Chinese cultural history, which is the longest continuous cultural history the world has ever known.



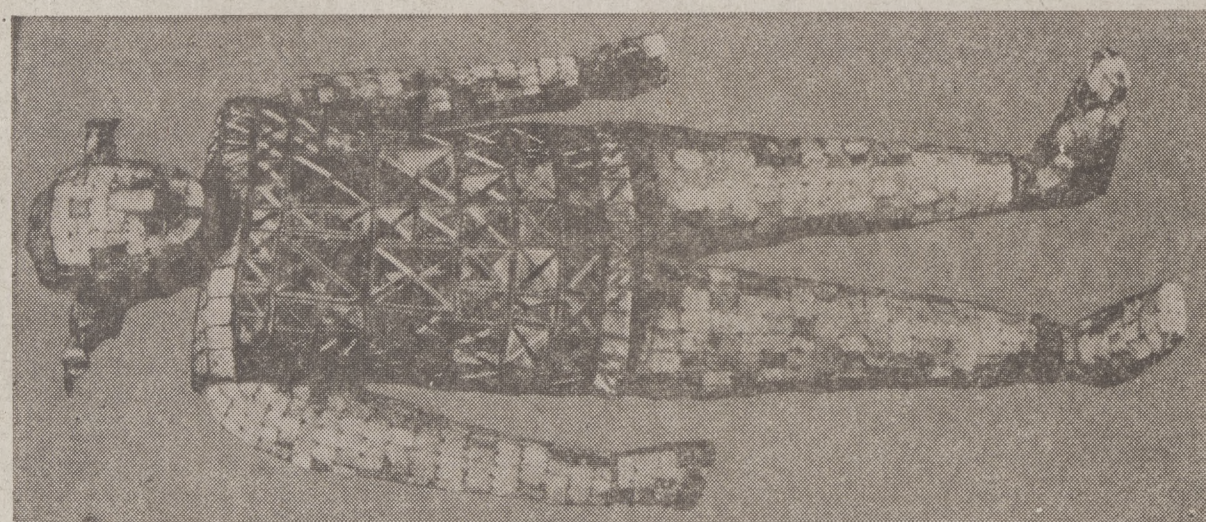
China's Past

This 12th-century ceramic vessel was discovered in 1960 during excavations at Lan-t'ien, the site also of remains of an ape-man older than Peking Man. Both are among the

Exhibition of Archaeological Finds of the People's Republic of China, now in Washington and coming here next spring.



Pottery figure, 3rd cent. B.C.



Jade burial suit of Tou Wan, 2nd cent. B.C.



Bronze 'flying' horse, 2nd cent. A.D.

How Mainland China Sees It

By Julian Schuman
Special to The Star

Peking—Carried off when this nation was a bargain basement for hunters of antiquities, some of China's most priceless treasures are scattered across the globe, in museums in the United States, Britain and Japan, or even in the hands of private collectors.

Today China is keeping a tight grip on her increasing hoard of relics from antiquity. Except for a few exports (generally nothing older than 100 years or so) esteemed objects of this nation's long cultural heritage are in the museums of China.

The last few years, however, have seen exhibitions of art and artifacts going abroad to Japan, Mexico and Europe. A recent Chinese agreement with the U.S. State Department has sent a collection of such objects to Washington, and the same exhibition will arrive in Kansas City to open April 20 at the Nelson Gallery.

Reports abroad in the early years of the Cultural Revolution, which began in 1966, indicated wild destruction of Chinese antiquities. But even while such reports were being circulated the speeding-up of construction in the nation and an expanding corps of archaeologists were turning up relics dating back 4,000 years to early society in North China.

By mid-1971 the Chinese press had announced more than 10,000 finds between 1966 and 1970. Among the more important were stone bracelets, 2,000-year-old tombs, Shang bronzes, T'ang and Ming porcelain and a Yuan dynasty capital gate barbican buried in Peking for over 500 years.

The success in unearthing relics over the last few years is seen here as the result of people having become more aware of the need to respect national treasures. Peasants leveling land and working on buildings, water conservation projects, projects involving digging wells to fight dry spells, and rail, canal and road construction by the army played a big part.

Nationwide preparations against war after the Sino-Soviet border flare-up in March, 1969, yielded a good harvest in ancient treasure when people in the city and countryside began digging air raid shelters.

Perhaps the most astonishing find was made when two Han dynasty tombs southwest of Peking were unearthed by soldiers in the summer of 1968. They found jade burial clothes of a prince and princess.

Prince Liu Sheng and his princess, Tou Wan, had been buried with more than 2,800 funerary objects—gold, silver, jade, lacquerware, silks, chariots, horses and dogs, 16-meter-tall pottery wine jars, bronze lamps and a time-piece.

The husband, thought to have been the father of more than 100 children (he was also fond of wine), and his wife wore suits of jade. Liu Sheng's costume was made of 2,200 jade rectangles knitted together with 1,100 strands of gold thread, some as fine as a hair.

Nothing in the long annals of Chinese archeology can quite match this prize couple. Princess Tou Wan's jade and gold burial costume along with the famous bronze Galloping Horse of Kansu province made during the Eastern Han dynasty, 25-220 A.D., are two of the world treasure that will be in the exhibition in Kansas City.

Though such apparel for dead royalty was customary only in Han times, the unearthing of the prince and princess was the first time head-to-foot jade burial garments were found. The clothing was meant to preserve the bodies, but led to their disintegration more quickly than if other means known then had been used. They had swiftly turned to dust, and when the two tombs were entered only a scattering of teeth and some human and animal bones were left.

Exhibits of finds during the Cultural Revolution in China made the point to the local population that studying the nation's heritage provides a good lesson in "oppression the Chinese people had undergone over countless generations."

When on display in Peking the large bronze water urns found in Prince Liu Sheng's tomb, each with inscribed characters listing size, weight, capacity and cost, were cited as examples of how the cost of one

urn was equal to the taxes paid by a family of five in two or three years.

Nevertheless, as one went around the astonishing collection of monuments of China's past, great emphasis was put on other aspects. The unearthing of the Yuan capital gateway was pointed to as a new phase in the protection and excavation of historical relics.

Even far-off Sinkiang in China's northwest was not untouched by the wave of new finds. T'ang silk brocades and hemp fabrics are considered important relics of the Silk Road, China's link with India, Asia Minor and Europe.

Because of Sinkiang's hot, dry climate, corpses, paper and even small cakes had been well preserved. Silks more than 1,000 years old had retained their original colors after wax-dyeing and washing. The discovery of two new tomb sites, one of the Chou dynasty in Shansi province and the other a Shang burial ground in Shantung province, had the grisly remains of slaves who had been decapitated or buried alive, illustrations of "brutal class oppression in ancient Chinese society."

For the Chinese of the Mao era, proud as they are of their ancient civilization, the gold, silver, jade and countless other treasures worth many emperors' ransom represent the toil and wealth squeezed out of the common people.

The Chinese have nothing against drinking—the poets of old were great advocates of the pastime—but the scale of imbibing among the upper classes of bygone days, judging by the innumerable huge wine jars buried with the dead, is seen as an example of profligate living, at the expense of the masses.

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(The Morning Kansas City Star)

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Saturday, December 21, 1974

Envious of Kansas City

By Brian Dunning

A Special Correspondent

London—Kansas City stands to gain immense prestige with the coming exhibition of archaeological finds of the People's Republic of China. The official announcement won good coverage in European newspapers, and officials of cities such as Manchester, Birmingham, Milan and Hamburg note that they had tried in vain to stage the treasures.

The feeling is that Kansas City, which is not a national capital, has scooped a good part of the world.

At least three charter flights have been planned already to Kansas City from West Germany and France to swell the crowds at the Nelson Gallery.

— copy for Mr. L.S. —
PRE 44h.

The INDEPENDENT

Kansas City's Weekly Journal of Society

912 Baltimore

Kansas City, Missouri 64105

Martha Gaylord

Larry
Even the Trib's
Travel Section
is selling K.C. and
the Nelson!
Martha

PHONE 471-2800

Chinese exhibit

Kansas City offers culture, fine dining

By Cecil Neth

KANSAS CITY, Mo.—Kansas City has been called the last livable city in America. A British writer declared that if Kansas City were in Europe, it would be all the rage.

This isn't just boosterism. Kansas City has culture, fine restaurants, nice neighborhoods, and a touch of class that isn't diminished by its urban problems.

Just now, Kansas City is the site of a legitimate national happening. It is one of three American cities—Washington was first, San Francisco will be next—selected to show the entire Exhibition of Archeological Finds of the People's Republic of China (at the William Rockhill Nelson Gallery-Atkins Museum of Fine Art thru June 8).

The exhibition's 385 spectacular treasures represent half a million years of Chinese history and 25 years of excavating.

The Nelson Gallery is within walking distance of the city's famed Country Club Plaza, the oldest "suburban shopping center" in the country. It was begun in 1922, but is no longer suburban and it is not by any means just a shopping center. It does have Kansas City's best shops, but it also boasts marvelous Spanish architecture and Kansas City's most popular drinking and dining facilities.

Overlooking the Plaza on the south is the Alameda Plaza, perhaps the city's outstanding hotel. It's a 10-minute walk to the Nelson



This is an example of the distinctive Spanish architecture in Kansas City's Country Club Plaza, which was begun in 1922.



A bronze horse, dating from ancient times, is part of the Exhibition of Archeological Finds of the People's Republic of China that is in Kansas City's William Rockhill Nelson Gallery-Atkins Museum of Fine Art thru June 8.



Gallery. Prices are in the upper range (\$30 to \$45 for a single, \$8 more for a double, \$45 to \$150 for a suite), but accommodations and service justify them. Bellmen are polite and helpful, and maids discreetly turn down the beds each night and leave chocolate mints on the bedside tables. Reservations are a must.

Five minutes from the gallery is the Plaza Inn, a more traditional motel (single rooms \$26 to \$33, doubles \$34 to \$40). The Plaza Inn has a car rental service (compact models for \$11 a day and 16 cents a mile) for those who want to explore the rest of Kansas City or to visit the Truman Library.

The pride of the Plaza area, however, is its dining. The following restaurants are within easy strolling distance of the Nelson Gallery:

Alameda Roof, at the Alameda Plaza, Wornall and Ward Parkway. Dining here is expensive, and reservations are necessary. The maitre d' gives red roses to the women he likes, which can be of some comfort after paying \$30 to \$40 for dinner and drinks for two. Open for lunch Monday thru Saturday from 11 a.m. to 2 p.m. and for dinner seven days a week from 5:30 to 11 p.m.

Annie's Santa Fe, 100 Ward Pkwy. The restaurant is named for Annie Chambers, reputed to have run a onetime landmark sometimes euphemistically referred to as a "resort." The cuisine is New Mexican, and the prices are moderate. The top seller is the Conquistador, a cheese-and-sauce covered tortilla containing beef, cheese, lettuce, and tomatoes (\$2.55). Annie's is open Monday thru Thursday from 11 a.m. to 11 p.m., Friday and Saturday 11 a.m. to 1 a.m., and Sunday 5 to 11 p.m. Reservations are a safeguard in the evening.

Houlihan's Old Place, 4743 Pennsylvania. Funky decor. The most popular item on the big menu is onion soup (\$1.95). Other goodies are London broil (\$3.25) and quiche Lorraine (with ham, \$2.20; with crabmeat and shrimp, \$3.10). Open Monday thru Thursday from 11 a.m. to midnight, Friday and Saturday 11 a.m. to 1 a.m., and Sunday 11:30 a.m. to 11 p.m. Reservations are a good idea.

House of Toy, 602 W. 48th St. Moderately priced Chinese restaurant. Its quality is con-

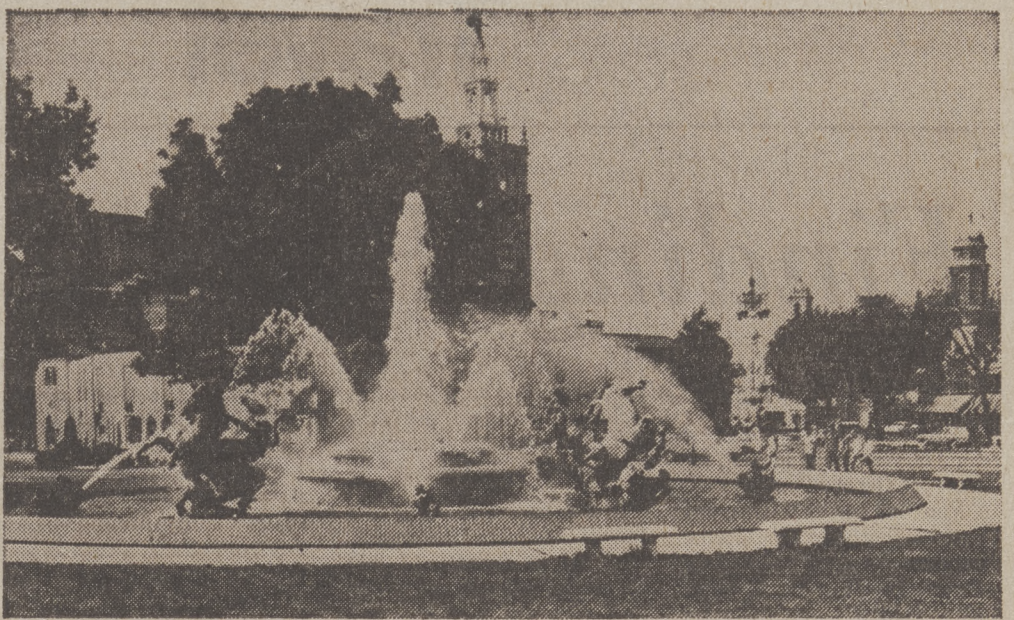
firmed by the number of diners from the Peking delegation. Dinner for four is \$13. Open every day from 11:30 a.m. to 8:30 p.m. No reservations, and seating seems haphazard, but the service is excellent and the occasional waiting lines move rapidly.

Mario's, around the corner from Annie's Santa Fe in the same building. Moderately priced dinners and luncheons. Biggest seller is the Grinder, a roll baked with meatball, sausage, or other filling (\$2.35). The dinner menu features Fettucini al Mario (\$5.50). Lunch served from 11 a.m. to 3 p.m.; dinner 5 to 10 p.m. Tuesday thru Thursday, 5 to 11 p.m. Friday and Saturday. Closed Sunday and Monday.

Nabil's Continental, 4735 Wyandotte. Menus recited by waitresses. Moderate prices. For lunch, beef Marsalla with soup and salad is \$2.75. Fixed-price dinners are \$7.50. Open for lunch 11:30 a.m. to 2 p.m., for dinner 6 to 10 p.m. Closed Sundays. (An older Nabil's, a short ride away at 3605 Broadway, is well known for Middle Eastern food.)

Plaza III, 4739 Pennsylvania. Moderately priced luncheons; good soup and salad specialties (\$2.35), plus more exotic items, such as King Crab Mornay, at \$3 and somewhat upward. Dinner

prices edge above moderate, but service and kitchen are topnotch. Steak Oscar's \$7.50. Open for lunch 11 a.m. to 2 p.m. Monday thru Saturday; dinner, 5 to 11 p.m. Monday



Kansas City Convention and Tourist Council Photo

The J.C. Nichols Fountain is in Kansas City's famed Country Club Plaza, which has the city's best shops and the most popular drinking and dining facilities.

thru Thursday, 5 p.m. to midnight Friday and Saturday, 5 to 10 p.m. Sunday.

Mr. Putsch's, 210 W. 47th St. A favorite with those who work in the Plaza. Good Eggs Benedict on the luncheon menu (\$2.75); Kansas City steak on the dinner menu (\$7.95). Open 11:30 a.m. to 3 p.m. Monday thru Saturday, 5:30 to 10:30 p.m. Monday thru Thursday, and 5:30 p.m. to midnight Friday and Saturday. Reservations a good idea.

Harry Starker's, 4708 Wyandotte. Help-yourself salad buffet has unusual variety. Lunch and dinner prices are moderate. Spanish, cheese, chili, mushroom, and hamburger omelets at lunchtime are \$2.25; rack of lamb for dinner is \$6.45. Open for lunch 11 a.m. to 5 p.m.; dinner is 5:30 to 11 p.m. Monday thru Friday, to midnight Saturday. Closed Sunday. An unusual Starker's feature is the fresh boiled shrimp sold at the bar in quarter-pound, half-pound and full-pound (\$3.50) helpings.

NOT REALLY within walking distance of the Plaza, but nearby, is Westport. The young like the area, and some establishments really swing. Three places warrant mention here:

Dixon's Chili Parlor, Westport Square. Chili buffs, even the youngest ones, will find a variety of unusual dishes served in a sparkling dining room. The most popular is The Spread—tamales and chili—served dry, with bean soup, or with natural meat juices (\$1.85). Open 10 a.m. to 10 p.m. Monday thru Saturday.

Ice Cream Factory, Westport Square. An astounding ice cream parlor with a \$1.50 supersundae fit for a Paul Bunyan. Open noon to 10 p.m. Sunday thru Thursday, to 11 p.m. Friday and Saturday.

The Prospect of Westport, next door to Dixon's Chili Parlor. Possibly the most pleasant place in the city for an

hard booze during the cocktail hour—features good rock music recorded by one of the three young owners. It attracts a lot of young art and music students.

Arkansas

The Kansas City Times

(The Morning Kansas City Star)

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Friday, December 27, 1974

No. 95

China Probes Anthropological Past

By Julian Schuman
A Special Correspondent

Jou Gou Dien, Hupei Province—One of the "Peking Man" specimens who lived here in Jou Gou Dien hundreds of thousands of years ago actually was a woman. And the skull of an even earlier human being found in northwest China eight years ago also belonged to a woman.

According to a 36-year-old anthropologist, Hwang Weiwen, stationed at this onetime abode of cave-dwellers, at least one of the remains of the six Peking ape-persons located here is a Peking Woman who lived in the Middle Pleistocene Age 400,000-500,000 years ago. Hers was one of three skulls unearthed in Jou Gou Dien in 1936.

Almost 30 years later a 600,000-year-old skull was found in Lantien in Shensi province. A year later the sex of what has been dubbed Lantien Man was determined — a woman who pre-dated Peking Man and Woman.

"With skulls," said anthropologist Hwang, "a woman's cheek bones and the bones over the eyes are of a finer structure than those of a man."

Discovery Site

This bustling north China village — the two chief industries are limestone quarrying and coal mining — is the site of the discovery of the first Peking Man in 1929. That sensational find which helped in the study of human evolution had been led up to by the finding of two teeth in 1921 and then some bones by limestone workers in the course of several years.

By 1937 the remains of four more specimens had been located, including the skull of Peking Woman in 1936. Excavating at Loong Gu (Dragon Bone) Hill in Jou Gou Dien came to a halt in 1937 after the village was invaded by Japanese troops. All five fossils of these ape-like persons — four skulls and a jawbone — named Sinanthropus Pekinesis vanished in 1941 during the Japanese occupation in World War II.

The only Peking Man (not a woman) known to exist at present was uncovered here in 1966 early in China's cultural revolution. It is well-protected and resting, according to Hwang, in Peking's Institute of Vertebrate Palaeontology and Palaeoanthropology, under the Chinese Academy of Sciences, of which he is a member.

Hwang has little hope the missing fossils will ever turn up. Tracking them down would be very complicated, he said. (There are rumormongers abroad who claim they could be in Japan, the United States, at the bottom of the Yellow Sea or scattered to the winds by those who did not know what they were.) Hwang's only suggestion was that all parties interested in the subject should "work together to find them."

Despite reports published outside China, he said, there are no immediate plans for new "digs" at Jou Gou Dien. He and his colleagues are making preparations, but not until what has been done in the last 50 years is thoroughly summed up and considerable examination has taken place of problems involved in further digging.

If quarry workers or others here should turn up finds pointing to a location, however, excavation work would be considered.

Crude Tools

Discovery of the first Peking Man in this village about 30 miles southwest of Peking was a breakthrough in the study of human evolution from ape. Up to now the bones of more than 40 ape-persons, animal bones and thousands of stone implements have been found in the limestone caves here. Though

at first glance the implements appear to be ordinary stones, study has ascertained they were worked into crude tools for chopping, scraping or cutting. Hammers, crude anvils and other tools for fashioning implements have also been found.

A walk around the site includes a look at the sign pointing to the 140-by-40 meter cave where the first Peking Man was found in 1929. Invariably some of the nearly 1,000 visitors a day pause to take photographs, often group ones.

The present Jou Gou Dien museum on the east side of Dragon Bone Hill was opened a few years ago. The Peking Man Exhibition is divided into three sections made up of fossils, models, written explanations and illustrations: The evolution of animals before human beings, a period of several billion years; the origin of man, including a reference to Charles Darwin having "proved that man evolved from ape" over 100 years ago; China's advances in the field of vertebrate palaeontology and palaeoanthropology since 1949.

Models of Remains

In addition to the sixth Peking Man and Lantien Woman unearthed since 1949, there are models of the skeletal remains of early homo sapiens — one is

of the oldest fossils which were found in south China — and late homo sapiens as well as palaeolithic sites discovered in different parts of the country.

The museum contains a vast assortment of originals and models of skeletal remains millions of years old. One original is a rock embedded with fossils of small fish 10 million years old. This was found in a river just about half a mile from Dragon Bone Hill. Nearby is the 200-million-year-old fossil of an alligator-like creature found by rock cutters in a quarry in Hupei Province.

A duo of dinosaurs looms up in one room, one the original skeleton of the more than 6-meter-high duck-billed dinosaur that lived in Shantung Province. The other, the biggest and most complete specimen of its kind found in China, was in existence 130 million years ago in Szechuan Province in the southwest.

One of the more astounding finds, in 1966, was made in the Himalayas in Tibet, an over 1-foot long fish fossil (ichthyosaurus — fish dragon). According to Hwang Weiwen, this specimen of the highest level of sea vertebrate fossil found 4,800 meters above sea level fits in with a wealth of other evidence that the ocean once occupied the Himalayas' present location. When the mountain range was pushed up, this sea

fish came up with it millions of years back.

Communal Life

While viewing the Peking Man, or Woman, display, Hwang noted that there is much evidence pointing to an active communal life here almost half a million years ago, including the use of fire. There are fossils of ash, burned stones, charred bones and charcoal, bearing witness to the fact that the Jou Gou Dien cave inhabitants cooked their food. The mass of material unearthed here, he said, makes it the world's richest single accumulation for the study of prehistoric humans.

In one of the glass-encased arrays of fossils is a collection of results of efforts to get ordinary people to be interested in China's past and to report unusual findings. There are letters to Hwang Weiwen's institute in Peking by people around the country from workers on construction sites, peasants leveling fields, soldiers on river, rail and road projects. Some are from geologist teams scattered across the land.

The letters pass on information of unusual discoveries — what seem like ancient bones, fossils and whatnot. According to Hwang, many people today are aware of the nation's rich anthropological sources, and this has been of help in numerous findings in recent years.

A 1958 history graduate of Chungshan University in Canton, Hwang switched to anthropology in the early 1960s he worked and studied in Peking four years and then went back to Canton when the remains of an early homo sapiens were found in Mapa in south China in 1965.

He came back to Peking this year to take up his present Jou Gou Dien post. Well-versed in his field, Hwang takes a delight in talking about his subject. China has yet to unearth, he said, remains as old as what have been found in places like Tanzania and Kenya — the latter is where evidence of far earlier humankind has been excavated. The museum at Jou Gou Dien contains casts of models of fossils discovered abroad, including models of the apelike humans that lived 2 million years ago in Tanzania.

Strolling to and from the cave of the first Peking Man discovered here, Hwang also talked about prehistoric fossil finds in Java, Africa and Heidelberg. He noted that the earliest residents of the American hemisphere had come from Asia by way of Alaska before the Bering Strait replaced the then existing land connection. Such animals as the horse had come to Asia over that route and people had traveled in the other direction. However, he said, nothing of a human being more than 12,000 years old has yet been discovered in the Western hemisphere.

recent years. A People's Daily editorial on July 11, 1973, certified the change by saying the schools "should give first place to 'studying politics' and 'criticizing and repudiating the bourgeoisie' ... (and also) should adhere to the principle of 'while studying engage in production.'"

The quotations within the editorial were from Mao's writing. Whatever the ideological significance of a relaxed work schedule, Chang is proud of the opposite of capitalism in the running of this Cadre school. Collective efforts of the students have made them self-sufficient in vegetables, pork and edible oils, he says. The original small tea plantation here has been expanded to 572 acres.

Two thousand educated youths — 17-year-olds just out of "middle school" and older — also live on and work the state-owned happiness of the people's tea plantation. They too are studying Mao's works and "raising their class consciousness" but they work eight hours a day and have only three study sessions scheduled weekly.

Toil Is Basic to Chinese Revolution

By Henry S. Bradsher
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Tafutien, China—The office worker tossed seeds at furrows made by fellow white-collar workers, missing with a lot of them, while dozens of other bureaucrats cultivated the large vegetable plot.

Nearby, others from municipal government offices in Canton picked tea leaves in desultory and disorganized fashion despite the beginning of rain.

These middle and minor-ranked officials were working at the municipal May 7 Cadre School of Canton City, the big southern city 43 miles southwest of this hill farm and tea plantation.

As the Cultural Revolution calmed down in late 1968, Chairman Mao Tse-tung called on Chinese officials to "go down (to the countryside) to do manual labor and thus with the help of ideological study, to renew their dedication to the basic principles of Communist toil."

The resulting Cadre schools, named after a May 7, 1966, letter of Mao to the then-favorite but now dead and disgraced defense minister, Lin Biao, be-

came one of five "Socialist new-born things," claimed as major advances emerging from the Cultural Revolution. Others were education reforms, making drama more Maoist, settling educated youths in rural work and extending paramedical work.

The first students six years ago were primarily officials accused of revisionism toward bourgeois thinking. Sent to marginal agricultural areas to live in temporary huts while trying to cultivate wasteland and build barracks, they had rugged experiences of hard labor with little time or energy left for study. An implication of punishment hung behind the ideological remodeling which was supposed to occur during stays of up to two years at the pioneering schools.

When Chiffa began to open up again to visitors in 1971, foreigners reported primarily labor and only half-an-hour a day of study at one Cadre school near Peking, eight hours daily labor and one-hour study at another near Yenan, where Mao originated the concept of laboring officials more than 30 years earlier.

Here at Tafutien, work in the vegetable plot and the tea bushes lasted three hours in the morning and then the adult students had a 3-hour break for lunch and naps, their labor for the day done.

In the afternoon they gathered in groups to read Mao's writings on military strategy.

Later in their 3-month period at the school, a third of the 400 students in the current class will go for three weeks to live with peasants, the better to understand their lives. The rest will keep cultivating vegetables and picking tea.

The emphasis on study time combined with a generally leisurely approach to school life mean that the original Cadre school concept of long hours of hard labor has been reversed.

The main "responsible person" of the school, Chang Hsin-chang, says the school "acquaints the cadres with the hard struggle style of work." Through study and labor, "the spiritual appearance of the students is fundamentally changed," he claims.

But the actual decline of "hard struggle" for May 7 students developed gradually in

ART VIEW

HILTON KRAMER

Clark Turns Truth Into Fiction

Continued from Page 1

by picturesque views of great places and great works of art but by the tranquilizing image of Lord Clark himself, so perfectly groomed and poised and well-spoken at all times, the most humane and most elegant of the cultural artifacts offered for our perusal. The spell that he cast was not something that could have been achieved by a performer less unmistakably identifiable as a cultivated gentleman of the old school.

"The Romantic Rebellion," if one may judge by the three episodes I have seen, is a romance conceived more or less in the same terms. The ostensible subject—the Romantic revolt against the standards of Classical culture in the European art of the late 18th and 19th centuries—strikes a little closer to home, to be sure. It certainly offers greater opportunity to spell out the themes of our recent and current anxieties—the themes of revolution, democracy, public virtue, nature, industrialism and the self—and this Lord Clark does now and again with his customary lucidity. Yet the attitude he adopts toward these themes is extremely ambivalent, to say the least. He has a good deal to say about the role of fear and irrationality—much is made of the anxiety that followed in the wake of the Lisbon earthquake of 1755—but the voice that speaks of fear is the voice of calm detachment. Whether he is discussing the Lisbon earthquake or the death of Marat, Piranesi's "Imaginary Prisons" or Fuseli's grim erotic fantasies or Goya's sudden deafness, the only anxiety we detect is the anxiety to be brief and interesting.

The contradictions in attitude are even more apparent in what Lord Clark actually says about the lives and the works of the artists he is discussing in "The Romantic Rebellion." In a good deal of the "Introductory Special" we saw Monday evening—a general overview of the entire series consisting of brief excerpts of what will follow—we are persuaded that the subject enjoys a special relevance to the world we inhabit today. We are indeed so easily persuaded that this is the case—that our world has been decisively shaped by the attitudes toward politics and the self, toward nature and society and art, first articulated and celebrated in the work of the great Romantic artists—that it comes as something of a shock to be told so emphatically at the end that "The Romantic Rebellion is over!"

Over? Perhaps Lord Clark was too busily occupied with the preparation of the "Civilization" series in the late 1960's to notice what was happening to the civilization around him. Surely anyone who had occasion in those days to pass through Piccadilly Circus, say, when it had become a vast encampment of the hippie culture, might hesitate to date the demise of the Romantic Rebellion quite so early. Lord Clark is not often guilty of uttering fatuous statements, but this one goes a long way toward making nonsense of the entire burden of "The Romantic Rebellion." It certainly reveals, if nothing else, a very uncertain grasp of the historical continuities that obtain between the period he is concerned to elucidate in "The Romantic Rebellion" and the cultural life of our own time. Reassurance and romance remain his forte.

It is, of course, as a historian and connoisseur of legendary credentials that Lord Clark comes before the public in this new series, even more than in "Civilization," for the subject here is more strictly organized on art-historical lines. The question then naturally arises: apart from his unreliable ideas about the general drift of cultural history, what does he have to tell us specifically about the paintings and sculptures and other works of art under inspection in "The Romantic Rebellion"? The awful, amazing answer is: very, very little. Again, I speak only of the first three films, but I somehow doubt that the substance of the others will be radically different. David, certainly, is turned into a figure straight out of a historical novel—dynamic, prodigiously gifted, ambitious, over-reaching, and right there in the thick of things. But about the language of painting, alas, we hear almost nothing.

Turner's use of color is said to embody "the triumph of the irrational," but what it signifies pictorially we are left to puzzle out for ourselves. Elsewhere there are brief references to "outline" and "color" but at no point is painting as painting, as something that speaks to us not as history or biography or cultural change but as a universe of discourse that transcends its historical occasions, ever broached as a subject of compelling interest. Instead we are treated to a succession of facile scenarios. Quite the worst is the one in which Piranesi's "Imaginary Prisons" is turned into a series of illustrations for Lord Clark's own pastiche of a Kafka parable.

A good deal of the blame for this sort of thing, which distorts far more than it illuminates, must be placed not only on the producer and director of the series, Colin Clark, but on the dynamics of the film medium itself. The video camera is an impatient consumer of pictorial images. Its primary obligation is to dramatize. It must always be on the move, and when it does not move fast enough to keep us "interested," the editor in the cutting room can be counted on to accelerate the pace. We are never allowed to linger, to make connections, to retrace our steps, to think, as we normally do in looking at an actual painting.

The camera imposes on the painting a velocity of observation that is fundamentally inimical to the pictorial experience. It corrupts our capacity to pay proper attention to the painter's essential rhythm. It is constantly—and necessarily—cropping, fragmenting, enlarging, distorting and exaggerating. The camera, in fact, experiences the painting for us. It turns an art of stillness—an art that remains physically fixed while we, in observing it, shift our stance and adjust our angle of vision, which is our angle of understanding and response—into an art of movement. It turns painting into cinema, and thus, by its very nature, the more successful it is in achieving cinematic interest, the more complete it is in destroying the very integrity of its subject.

Lord Clark is wonderfully adept at responding to the challenge that the dynamics of the camera and the cutting room present. Like other writers for the documentary medium, he knows he has no time for subtlety or nuance, no time indeed for anything that will not "read" as fast as a caption. He has no alternative but to join the camera in its fast-paced distortions and over-dramatizations. There is simply no time to allow a painting to speak for itself. The pace rules. The audience must be freshly seduced every few seconds. Something has to be sacrificed, and it turns out to be the language of the painting—which is to say, the subject.

Never, I think, have we been given a clearer case of the medium swallowing up its materials—of the medium becoming, indeed, the message. But David's "message" is not necessarily Lord Clark's or "The Romantic Rebellion's," and we shall soon be able to observe the difference on a marvelously large scale. As it happens, the next major exhibition jointly organized by the Metropolitan and the Louvre—this one in collaboration with the Detroit Institute of Art—covers precisely this period, the period from David to Delacroix. It goes to Detroit in March, and comes to New York in June, and it will be a mammoth exhibition. One can only hope that there will not be too many people deluded into thinking that they have already "seen" the show on television. What they will have seen is a fictionalized version of the truth, the Clarks' video substitute, and the difference is vast.



"The Guimet is the most aristocratic of French museums." (John Canaday)

By JOHN CANADAY

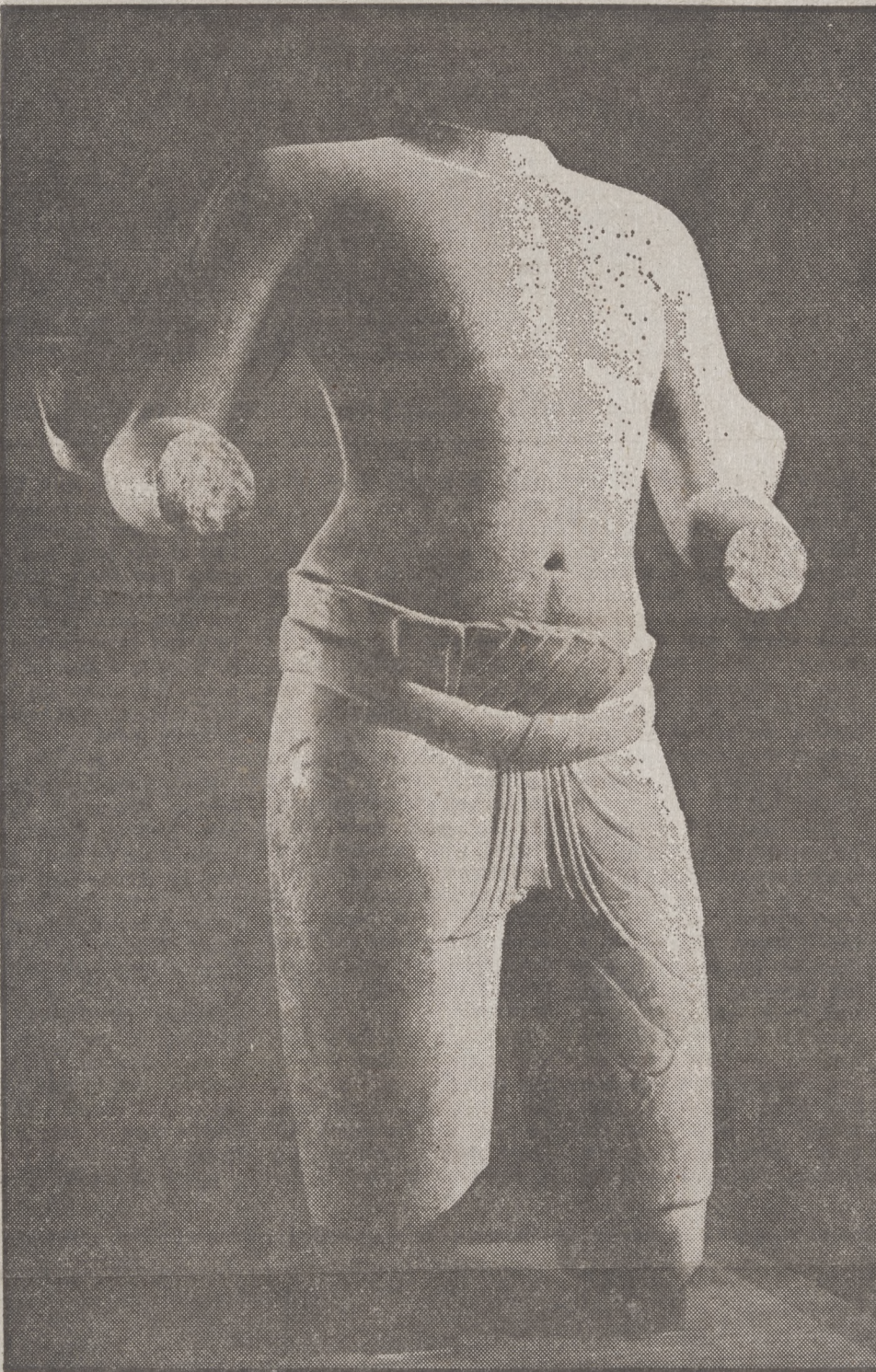
KANSAS CITY.

We all know that air travel and electronic communication have cut our planet down to a size where oceans are no longer dividers and continents shoulder one another. But somehow it still comes as a surprise to find a center of Asian art smack-dab in the middle of Tom Benton country. There it stands in Kansas City, the Nelson-Atkins Gallery of Art, only 40 years old but with oriental collections assembled from scratch that make Kansas City's River Kaw look like a tributary of the Yangtze-Kiang.

The Chinese government is recognizing Kansas City's partnership in an esthetic alliance by which the Nelson-Atkins Gallery will be the last stop, come April, for the sensational exhibition of archaeological finds now in Washington, and the only stop in other than capital cities. The honor, won in competition with other American museums, including the Metropolitan, had the one disadvantage of necessitating a drastic reshuffling of the Nelson-Atkins' exhibition schedule. But the fortuitous result was a second coup, earlier this month—the first showing in the United States of "Rarities of the Musée Guimet" from France's national museum of oriental art.

The exhibition—and a fine one it is—was originally scheduled to begin its American tour in New York at the Asia House. With a combination of noblesse oblige and anguish, however, the Asia Society revised its own schedule and relinquished a privilege it had earned as originator of the idea that the Musée Guimet might be induced to yield its first large exhibition for international loan. The Guimet is traditionally cautious and the most aristocratic of French museums. Lionel Landry, Executive Vice President of the Asia Society, conceived the project and carried it through with Gordon Washburn, then director of the Asia House Gallery, plus staff and friends over the several years of diplomatic negotiations, scho-

Kansas City's Coup: The Guimet Treasures



"Torso of Vishnu" from Cambodia, about 850 A.D.

larly confabs, fund-hunting and general masterminding that are required in the organization of an exhibition like this, which, serene as Buddha, looks as if it had been self-created.

In addition to whatever support it may have added to negotiations, Kansas City has its own claim to a large part of the exhibition's success. The 70 paintings and sculptures were selected by Laurence Sickman, the present director and former curator of oriental art at the Nelson-Atkins Gallery, in collaboration with Jeannine Auboyer, chief curator of the Musée Guimet. The Kansas City museum is exceptional for having been founded with purchase funds but no collection, and Sickman made the most of opportunities to acquire Asian art—especially Chinese—at a time when most American museums were indifferent to the material.

At first glance, his Guimet selections seem dominated by Indian and Cambodian sculptures, which account for the largest and most dramatically presented pieces. But Sickman's penchant for Chinese art emerges in his choice of smaller archaic ivories and bronzes, a group of Buddhist gilt bronzes of miniature scale, and a number of paintings from Tun-huang dating from the eighth to the 10th centuries. They make up the core of the show.

Tun-huang, for centuries the only Chinese city open to Western traders, was the site of an ancient monastery where, in 1908, Paul Pelliot gained access to a library that had been walled up for some 900 years. He acquired between 4,000 and 5,000 of its manuscripts, paintings, textiles and sculptures. (Those were the days!) After having been shared with the Louvre and the Bibliothèque Nationale, the fruits of Pelliot's mission are now reunited at the Guimet—a museum that is virtually unknown to a public that troops through the Louvre, yet occupies a comparable position in its own field.

The Guimet, while sustaining a paramount position among orientalists, has been hampered in its effectiveness as a public museum by inter-

ruptions, confusions and changes of direction that have kept it in a state of flux ever since it first changed character from the private museum of Emile Guimet to a public trust. In 1885, the French State accepted Guimet's gift of his collection plus funds for half the cost of the building to house it on the Place d'Iéna. Now the Guimet's American debut in an unprecedented loan show reflects the museum's expansion of its services that began in 1965, when the government's interest and patronage were greatly increased.

Selection of works for the current exhibit was made not with the idea of presenting a summary of the Guimet's range (which would mean the entire range of Asian art) but to supplement American collections. No porcelains are included since our museums are bursting with them; Indian miniature paintings get very brief notice—five examples—and could have been skipped altogether. But there are fragments of sixth-century frescoes from central Asia and a group of small Gandharan stucco sculptures, from the second to fifth centuries, unlike any I'm familiar with in American collections. That most people will pass them by with only a glance is unimportant; what is important is that there are now many people in this country who will take a close look, but would not have 10 years ago.

The exhibition will finally reach New York next May, after a showing in the Asian Art Museum of San Francisco. But for burgeoning orientalists who don't yet know the Nelson-Atkins collections, this would be an excellent moment to visit Peking-on-the-Kaw.

Our happily omnipresent National Endowment for the Arts supported this project. Further grants came from the New York State Council on the Arts, Air France, and Cointreau Ltd. The Friends of Asia House Gallery made possible the publication of a fully illustrated catalogue with texts by members of the French museum and forewords from Lionel Landry and Allen Wardwell, Asia House Gallery's new director.

Mary Frank Explores Women's Erotic Fantasies

By JAMES R. MELLOW

Like pieces of dreams—part memory, part desire—the new, large ceramic sculptures of Mary Frank are disjunctive. A nude woman lies, dreaming, at the water's edge; the waves surge forward, lapping at ankles and thighs. The body, however, is a collection of fragments: the arms rise upward and are clasped together to form something that looks like an ancient gateway; the severed head is thrust backward, gazing at an indiscernible sky; a segment of the torso with a damaged edge nudges a shard on which the breasts are firmly modeled. In another of these nearly life-size figures, a pair of lovers offers a strange, amorous topography of merging limbs and bodies. The pieces look like ancient fragments that an archeologist has unearthed, piece by piece, and patiently reassembled.

Although she is a veteran of many exhibitions—her first one-woman exhibition was held at the Poindexter Gallery in 1958—Mary Frank was apprehensive just days before her six large new sculptures went on exhibit last week at the Zabriskie Gallery. She was afraid that they would appear piecemeal and unfinished. In an interview in her cluttered, rambling Westbeth studio-apartment, she explained that these new works were the victims of technical necessity. In order to create such large-scale figures, she had to make each one in manageable segments that could be fired in the kiln at her summer house at Lake Hill, near Woodstock, N.Y. Standing in the studio, her Egyptian profile echoed in innumerable sculptures ranged about on shelves and benches, she cast an amused eye over the carnage of dismembered male and female arms, legs and



Frank's new life-size ceramics are disjunctive, like parts of a dream.

William Suttie

'I'm not trying to make feminist statements... but life is influenced by the women's movement.'

torsos. "It looks like a war," she said.

The battle of the sexes, however, is not her ostensible theme—although she admits that there might be more to her allusion than she is willing to own up to. Nor does she see herself or her work as falling into the militant wing of the woman's movement. For several years now—long before women's liberation gained prominence and force—her work has ex-

plored a private world of woman's sensibilities, her erotic dreams and fantasies. "It's not so much that I'm trying to make feminist statements; I'm not involved in the women's movement in an active way. But life is influenced by it."

Nowadays, Frank says, female erotic art "has become a commodity, which is too bad. I'm afraid that my work might be used in that way. I have a fear of being

put into some kind of category, that something I make will be taken to mean only one thing, when what I'm saying is, at least, a few things."

Although her sculptures—and the prodigious number of drawings which she has also exhibited to critical acclaim—have dealt with poetic metaphors and ancient mythology, she does not claim to be a reader. "People

Continued on Page 24